Is **LEBRON JAMES** the Next Great Actor of Our Time?

(WE'RE NOT KIDDING, SEE P. 10)

Entertainment WEEKLY

SPECIAL REPORT

WHERE THE BOYS AREN'T

WHY AREN'T THERE MORE MALE POP STARS?

by JOHN NORRIS

THE TRUTH IS IN HERE!

FIRST LOOK AT THE NEW

X-FILES

ARE MULDER & SCULLY STILL TOGETHER?

THE SMOKING MAN IS BACK— WHO ELSE?

AND MOST IMPORTANT

WHAT'S THE STORY WITH SCULLY'S HAIR?*

* LIKE WE SAID, THE TRUTH IS IN HERE, SEE P. 16

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*The **Top 10** Things We Love This Week*

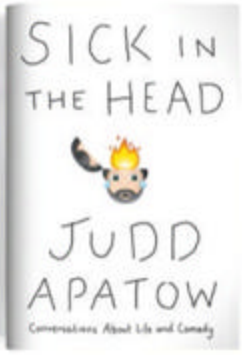
The Must List

1 "LOVE IS FREE," Robyn & La Bagatelle Magique

Our heroine of the dance floor returns to the golden age of '90s house music with this booty-shaking club wrecker. "I'ma give it to you, baby," she sings. And, *whoa*, does she deliver.

2 WHAT HAPPENED, MISS SIMONE? All hail Miss Nina Simone: The life and times of one of music's most brilliant iconoclasts are captured (but hardly contained) in a doc as stirring and soulful as the woman herself. *(Not Rated)*

3 SICK IN THE HEAD, by Judd Apatow The writer-director has compiled his illuminating, insightful, and sidesplitting interviews from the past 32 years in one collection. Highlights include sit-downs with laugh masters Mel Brooks and Amy Schumer. An essential for any comedy geek.



4 MY LOVE IS COOL, Wolf Alice On their debut album, London's latest buzzy export crank out fuzzy, propulsive jams that genuflect at the altar of '90s alt-crunch and soar on the power of singer Ellie Rowsell's ethereal coo.

ROBYN: CHIAKI NOZU/WIREIMAGE.COM; *WHAT HAPPENED, MISS SIMONE?*: PETER RODIS/NETFLIX; WOLF ALICE: JENN FIVE

Illustration by **JESSE LENZ**

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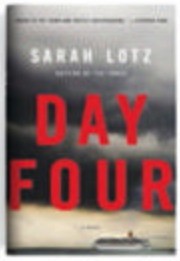
5 EXTANT

Halle Berry's alien drama has been rebooted for the better. The premiere teases a sexier, faster series that finds Berry teaming up with Jeffrey Dean Morgan (*Grey's Anatomy*) to track down an alien attempting to procreate on Earth. Think Spielberg's *A.I.* meets *Species*. *(CBS, Wednesdays, 10 p.m.)*

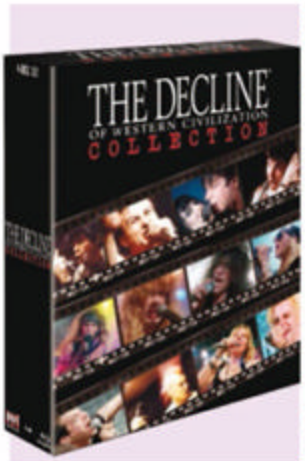
6 BATMAN: ARKHAM KNIGHT In this hugely anticipated game, Rocksteady Studios pits Bruce Wayne against his most dangerous foes. And for the first time in this series, players can save Gotham from behind the wheel of the Batmobile. *(Rated M)*

7 3½ MINUTES, TEN BULLETS This Sundance-award-winning chronicle of the 2012 shooting death of Jordan Davis, an unarmed black teen, is both maddening and galvanizing—and more topical than ever. *(Not Rated)*

8 DEUTSCHLAND 83 The first German-language series to widely air in the U.S. is a potent cocktail of realpolitik and sex appeal. It follows a fine young commie recruited to spy on (and steal secrets from) the West, set to the beat of Nena's classic "99 Luftballoons." *(SundanceTV, Wednesdays, 11 p.m.)*



9 DAY FOUR, by Sarah Lotz When Stephen King is a fan, you know a thriller's a terror-inducing treat. A cruise ship is found drifting, completely empty, in this riveting story of the horrible things that happened there. Be warned, you won't be booking a cruise anytime soon.



10 THE DECLINE OF WESTERN CIVILIZATION COLLECTION Penelope Spheeris' oft-bootlegged trilogy of L.A. punk-and-metal scene documentaries (featuring Steven Tyler and Alice Cooper) finally gets a proper DVD release, with commentary by Dave Grohl.

DEUTSCHLAND 83: CONNY KLEIN; *EXTANT*: ROBERT VOETS/CBS

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BY JASON CLARK

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The X-Files It's been 13 years since we last saw Mulder and Scully on TV. EW made first contact with the revival as the cameras rolled, and we've got the intel and photos to prove it.
BY JEFF JENSEN

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We flash back to the coming-of-age movies that meant the most to us in our formative years.

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BY NICOLE SPERLING

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ON THE COVER
Gillian Anderson and David Duchovny photographed exclusively for EW by Eric Ray Davidson on June 16, 2015, on the Vancouver set

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THE X-FACTOR
Gillian Anderson and David Duchovny reunite for the highly anticipated *X-Files* event series

Photograph by **ERIC RAY DAVIDSON**

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Entertainment Weekly at 25

THIS WEEK IN OUR HISTORY...PREDICTING A RISING COMEDIAN'S FUTURE

SAYING GOOD NIGHT TO JON STEWART

Jon Stewart, after taping the final episode of *The Jon Stewart Show* in 1995

THERE ARE ONLY A FEW weeks left until Jon Stewart ends his 16-year run as host of Comedy Central's *The Daily Show*, and since announcing his departure in February, speculation has run rampant as to what he'll do next. But this isn't the first time fans (and EW) have contemplated Stewart's future—just rewind to 1995 when the then 31-year-old's syndicated talk show, *The Jon Stewart Show*, got canceled.

Debuting in 1993, Stewart's late-night gabfest was hailed as Gen-X's answer to Leno and Letterman—piggyback rides from Marilyn Manson and dramatic readings of *Are You There God? It's Me, Margaret.* by Iggy Pop weren't unfamiliar sights. And after a successful first year on MTV, Paramount expanded the show to an hour and moved it into syndication to replace *The Arsenio Hall Show*. But ratings slipped, and the studio pulled the plug after eight months. Stewart was still a rising star, though, and in our June 30/July 7, 1995, issue, we foresaw big things—even if Stewart himself didn't. "Since Forrest Gump already took care of walking across America, which was my first idea, I'm going to have to do something else," he told EW.

He may have been "Jon Dissed" in 1995, but Stewart ultimately got the last laugh

That something else was initially an acting career—Stewart landed roles in films such as *Playing by Heart*, *Wishful Thinking*, and *The Faculty*, but major box office success eluded him. There was also talk he'd score a late-night network gig, maybe even replacing Conan O'Brien. (We all know how that turned out.) But EW got its most important prediction right. At the time, we wrote: "Getting canceled could turn out to be the best thing that's ever happened to Jon Stewart." It was. —DEVAN COGGAN

DÉJÀ VU ALL OVER AGAIN

With Stewart departing *The Daily Show* for good on Aug. 6, we're predicting (one more time) what he might do next

Shepherding New Talent

Stewart's late-night legacy lives on in Stephen Colbert, John Oliver, and Larry Wilmore. Here's hoping he'll help kick-start shows with other *Daily Show* talent like Jessica Williams or Aasif Mandvi.

Making Movies

He may not have become a big-screen star, but Stewart found success behind the camera with his 2014 directorial debut, *Rosewater*. Watch out, Scorsese.

Doing Good

Wherever Stewart lands, he'll surely continue his humanitarian work, whether supporting autism charities or expanding his program to get veterans into the TV business.

CONFETTI: BANKSPHOTO/GETTY IMAGES; HAT: ISTOCK; STEWART: CATHERINE MCGANN/GETTY IMAGES (2); *THE JON STEWART SHOW*: PHOTOFEST/MTV; *MAD MAX: FURY ROAD*: JASIN BOLAND

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ASK THE CRITIC!
Summer movie season's in full swing, and Chris Nashawaty wants to hear from you. Think *Mad Max: Fury Road* (left) is worth repeat viewings? Email CriticsMailbag@ew.com or tweet @ChrisNashawaty. Look for his responses every Tuesday on EW.com.

Radio

RELIVE COMIC-CON
Gear up for next month's Comic-Con by looking back at last year's highlights. On July 3–5, EW Radio (SiriusXM Channel 105) will broadcast our interviews with the casts of *Avengers: Age of Ultron*, *Game of Thrones*, *Teen Wolf*, and more.

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The Week's Best Sound Bites

"So this is, like, some kind of Meryl Streep-type expressive creativity?"

—Ani (Rachel McAdams), inquiring about her sister's webcam-porn career, on *True Detective*

"You can't exactly ask for a hall pass to go feed your hostage."

—Spencer (Troian Bellisario), explaining why Andrew (Brandon Jones) couldn't be A, on *Pretty Little Liars*

"You always think that I can't handle the tough stuff, but you know what, Sarah? This time, follow *my* lead."

—Felix (Jordan Gavaris) on *Orphan Black*

"So Nigel had finally found an age-appropriate partner."

—Cat Deeley, throwing shade after Nigel Lythgoe dances with the 90-year-old grandmother of an auditioner, on *So You Think You Can Dance*

"After all, Riley's 11 now. What could happen?"

—Joy (Amy Poehler) in *Inside Out*

"On Marc Maron's *WTF* podcast the other day, President Obama used the N-word. In a related story, the president's new rap album with 2 Chainz drops Wednesday."

—Conan O'Brien on *Conan*

"Let's slow it down—we'll add some dignity to this. Let's go to dinner Friday night. We can go to a nice restaurant, and then go have sex in a park. Does that sound nice?"

—Rob (Rob Delaney), soothing Sharon's (Sharon Horgan) fears that they're moving too fast after her unexpected pregnancy, on *Catastrophe*

"Please don't make me shoot you again!"

—Bridgette (Jessica Lowndes), to Robert (Will Ferrell), in *A Deadly Adoption*

BELLISARIO: ANDREW ECCLES/ABC FAMILY; GAVARIS: BBC AMERICA; DEELEY: MATHIEU YOUNG/FOX; MCADAMS: LACEY TERRELL/HBO; *INSIDE OUT*: PIXAR; O'BRIEN: PAUL DRINKWATER/NBC; DELANEY: ED MILLER/AMAZON STUDIOS; LOWNDES: LIFETIME

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News & Notes

Hollywood's Newest MVP

Basketball's biggest star flexes his comedy muscles in this summer's *Trainwreck*—and nearly steals every scene along the way. Could **LeBron James** be the next box office champion?

BY SARA VILKOMERSON

INSIDE OUT: PIXAR; JAMES: TERRY RICHARDSON/ART PARTNER LICENSING

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LeBRON JAMES, star of the Cleveland Cavaliers, met defeat—despite his herculean efforts—in the NBA Finals on June 16. "It hurt to lose. I'm still in a little funk right now," he told reporters a few days after the loss to the Golden State Warriors. But cheer up, LeBron! On July 17, audiences will surely flip for his stellar comedic turn playing a version of himself in *Trainwreck*. "It's not just a cameo," says director Judd Apatow. "It's a real role and he kills in every scene."

How did one of the world's most talented athletes end up in one of the summer's most anticipated comedies? Credit goes to Amy Schumer, writer and star of the movie about a commitment-phobic, sports-averse magazine writer who reluctantly falls in love with a sports doctor (Bill Hader)—who happens to be friends with one LeBron James. Schumer, also not a sports fan, explains why she wrote James' name into the original script: "He's the *only* basketball player I've ever heard of. It was him or Larry Bird," she says. "I'm very lucky he said yes for a lot of reasons."

Schumer and Apatow were resigned to the idea that when it came to casting, they'd probably have to settle for a less well-known player. "LeBron was the person we dreamed of getting, but you always assume you're going to end up with your 10th choice," says Apatow. Yet James was—pardon the pun—game after the director and Hader (who James already knew from his time hosting *Saturday Night Live* in 2007) took him out and pitched him the idea. "He really laughed and had a lot of great ideas," Apatow adds. "We got along like gangbusters." (Jokes Schumer: "Judd makes it sound like this great *Glengarry Glen Ross* kind of lunch where Bill kind of closed the deal.")

On set, the filmmakers were delighted to discover the sports star is as nimble off the court as he is on, and in early screenings of *Trainwreck*, his scenes—like the one where he earnestly recites lyrics from Kanye West's "Gold Digger" midconversation—have earned some of the biggest laughs. "We didn't realize till we were on set that he's this really good actor and really funny," says Schumer. "It could have been bad if he wasn't so good! He was able to improvise—and he was down to joke about everything. It was fun to watch."

Getting in the (Hollywood) Game

LeBron, take note: Here's a look at some of the most successful athletes-turned-actors.
—KYLE ANDERSON

Dwayne Johnson
The eight-time WWE world champion has contributed to more than $2 billion in box office receipts.

Kareem Abdul-Jabbar
The six-time NBA MVP stole the show as Murdock in the classic *Airplane!*

Terry Bradshaw
He's got four Super Bowl rings and has had notable turns in *The Cannonball Run* and *Failure to Launch*.

Arnold Schwarzenegger
He was named Mr. Olympia (bodybuilding's highest honor) seven times before becoming one of Hollywood's biggest action heroes.

Amy Schumer and LeBron James in *Trainwreck*

It'll also be fun to see if James continues to pursue a career in Hollywood when he's ready to hang up his basketball shoes. The 30-year-old has already laid the groundwork. In 2007 he not only kicked off *SNL*'s 33rd season but also cohosted the ESPY Awards with Jimmy Kimmel. Comedic guest spots on *Entourage* and *SpongeBob SquarePants* followed in 2009. In 2013 it was announced that he and Kevin Hart were attached to play brothers in a comedy for Universal Pictures that's currently still in development.

And he's not just working in front of the camera. James created and executive-produced the animated Web series *The LeBrons*. His company, Spring Hill Productions, is behind the basketball drama *Survivor's Remorse*, which returns to Starz for season 2 on Aug. 22.

Could James become moviedom's next bankable leading man, à la Dwayne Johnson? Schumer, for one, thinks it's possible. "I think he's all set right now employment-wise, but I can say with full confidence that I believe he could have another career in acting if he wanted," she says. "It's really not fair. Judd, Bill, and I, we're just funny. That's our only thing. He's like, 'Okay, so am I, but I'm also the best basketball player in the world.'"

Schumer may not have watched the NBA Finals, but she still managed to show her support. Shortly after the game 6 defeat, she posted a picture of herself and James on Instagram. The caption: We're gonna be just fine. "I heard he had lost and that other people got hurt on his team and he was really carrying it on his own," she says. "I just wanted to be like, 'Hey, man, you're a movie star.'" ■

JOHNSON: DJAMILLA ROSA COCHRAN/WIREIMAGE.COM; *BALLERS*: JEFF DALY/HBO; ABDUL-JABBAR: STEPHEN DUNN/GETTY IMAGES; *AIRPLANE!*: PARAMOUNT/MPTV.NET; BRADSHAW: FOCUS ON SPORT/GETTY IMAGES; *FAILURE TO LAUNCH*: FRANK MASI; SCHWARZENEGGER: HULTON ARCHIVE/GETTY IMAGES; *THE TERMINATOR*: ORION PICTURES CORPORATION/EVERETT COLLECTION; *TRAINWRECK*: MARY CYBULSKI

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A scene from *This Is Me: From the Bathroom*

THIS IS ME: AMAZON'S *TRANSPARENT*-INSPIRED DOCUSERIES

Can't wait for season 2 of *Transparent*? Amazon's got you covered. *This Is Me*, a new five-part docuseries launching on Prime Instant Video in July and available now on EW.com, was directly inspired by the Jill Soloway-created hit and explores real-world issues faced by transgender and gender-noncomforming individuals. Director Rhys Ernst (an associate producer on *Transparent*) focused each five-minute episode on a topic featured on the dramedy—public misgendering, transfeminine sisterhood, bathroom politics—with the goal of moving the unscripted conversation forward. "The reality of the community is so kaleidoscopic and diverse," says Ernst, who is an out transgender man. "More and more, we can start to see trans people situated in larger narratives in which their identities are there, but their struggles are about more than being trans—they're dealing with other issues in their lives." —C. MOLLY SMITH

LEGACY

1928–2015

Dick Van Patten

HE'D BEEN A working actor since the age of 7 and was one of the most beloved TV fathers ever, but perhaps Dick Van Patten's most lasting legacy was his devotion to his wife of 61 years, Pat Van Patten, and their three sons, Nels, James, and Vincent. "He was the kindest man you could ever meet," his publicist, Jeff Ballard, tells EW. "They don't make them like him anymore." The New York City-born actor performed in more than 27 Broadway shows and appeared in films like *Spaceballs*, *Freaky Friday*, and *Robin Hood: Men in Tights*, but it was his role as patriarch Tom Bradford on *Eight Is Enough* from 1977 to '81 that cemented his place in Hollywood. "He was the consummate professional, a wonderful actor, master of comedy, and a kind and generous human being," former costar Betty Buckley said in a statement. "His love for life and his beautiful family were an inspiration." Van Patten died of complications due to diabetes on June 23 in Santa Monica. He was 86. —GILLIAN TELLING

The Mind-Blowing Success of Pixar's *Inside Out*

The animation studio turned box office records upside down with its brainy flick about the clashing emotions inside a little girl's head. Now what? —NINA TERRERO

PIXAR'S *INSIDE OUT* had parents deep-diving into their pockets last weekend. The film far exceeded expectations by grossing $90 million at the domestic box office. Though *Jurassic World* took the top spot with $107 million, the animation studio isn't complaining. *Inside Out*, directed by Pete Docter (*Up*), is now the biggest original box office debut in history.

"I was really caught off guard," says Pixar Animations Studio president Jim Morris. Adds Docter: "The amount of people going into theaters last weekend was insane. And to me, that's the desired audience. People watching not on their iPhones but in a theater."

Ironically, Pixar will be heading to a Jurassic world, too, in a way, with its November release *The Good Dinosaur*. The story of a teenage dino named Arlo who becomes BFFs with a young boy "was a troubled film," says Morris. The studio delayed the movie, which was initially slated for release in 2014, after it replaced director Bob Peterson (*Up*) with longtime Pixar employee Peter Sohn (*Partly Cloudy*) back in 2013. *Good Dinosaur* was also given an entirely new cast and story line. "It's so different from *Inside Out*," says Morris. "But it's wonderful and charming and raw in its own way."

PATTEN: MARK TERRILL/AP

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Joy (Amy Poehler) and Sadness (Phyllis Smith)

Also in the Pixar pipeline through 2018 are three franchise spin-offs, including *Finding Dory*, *Toy Story 4*, and *The Incredibles 2*. "We try to have a balance, ideally an original film every year and a sequel every other year," Morris explains. Which leads to the question that's already on everyone's mind: Will there be an *Inside Out* sequel? Docter doesn't seem to be in the mood. "There's no sequel idea from me at this point," he says, adding that he'd rather build more original fare for the studio. But not all hope is lost. "Never say never," he teases. Hey, that's enough to bring us at least a little Joy.

BRINGING BING BONG TO LIFE

Inside Out's imaginary friend—equal parts cotton candy, elephant, kitten, and dolphin—is a breakout star. Actor Richard Kind, 58, talks about performing through tears and stealing the show. —NINA TERRERO

Did you have an imaginary friend growing up?
I did not. One of my daughters had one, and my son now claims to have one. I did have a doll. Remember ['60s animated cartoon series] *Beany and Cecil*? Cecil the sea serpent went everywhere with me.
Did they model Bing Bong after you? He kind of looks like you.
I'm not subtle, so this character is not subtle whatsoever. For God's sake, he's an elephant! He's big. That largeness intersects with me.
Your final scene has made a lot of folks cry. Did you tear up?
When I was recording it, I cried every time I tried to say "Take her to the moon." You can hear it in my voice. Last year I took a trip with my family from Los Angeles to San Francisco. We stopped at Pixar, and they showed us some of the last scenes. My oldest daughter, who was 12 at the time, looked at me and just started sobbing and ran into her mother's arms. It hit home for her.
Did you expect him to be so popular?
Two or three months ago, [director] Pete Docter and [producer] Jonas Rivera said, "We're going to keep Bing Bong under wraps because he's a bit of a surprise." That's PR—I know how it works. But I gotta tell ya, it's so upsetting. You take such pride in it, and then [the rest of the cast] goes to the Cannes Film Festival. And you're saying, "Why aren't I in Cannes?" This is as special a piece of work as I've ever seen, so whether or not I was in it, I'm delighted when I watch it. But I'm in it!

Meet Your New Spider-Man

Sony Pictures and Marvel Studios announced on June 23 that **Tom Holland** will take on the role of Peter Parker in the highly anticipated 2017 Spidey reboot, to be directed by Jon Watts. Don't recognize the fresh-faced 19-year-old? Here's what you need to know. —JESSICA DERSCHOWITZ

HE'S GOT MOVES
The British-born Holland reportedly got his big break when he was spotted during a hip-hop performance in London in 2006. Eight auditions and two years of training later, he made his debut in the West End production of *Billy Elliot the Musical* as Billy's best friend, then moved into the main role.

HE'S ALREADY ACCOMPLISHED *THE IMPOSSIBLE*
Holland landed his first film role alongside Naomi Watts and Ewan McGregor in 2012's *The Impossible*, about a family caught in Thailand during the 2004 Indian Ocean tsunami.

HE'S PALS WITH THOR
The Spider-Man role won't be his first brush with a Marvel hero. In Ron Howard's upcoming *In the Heart of the Sea*, Holland stars opposite Chris Hemsworth.

INSIDE OUT: PIXAR (2); KIND: DAVID LIVINGSTON/GETTY IMAGES; *SPIDER-MAN 2*: COLUMBIA PICTURES/EVERETT COLLECTION HOLLAND: ANTHONY HARVEY/GETTY IMAGES

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The Exit Interview

EDIE FALCO

The beloved Showtime comedy ***Nurse Jackie*** is checking out for good with its final episode airing June 28. EW talked to the star of the show about what she'll miss most, what she took from the set, and what's coming up next.

After an eventful seven seasons, Edie Falco is getting ready to bid farewell to her tough-talking, painkiller-addicted character, nurse Jackie Peyton. Falco, who was nominated for five Emmys for the role (and won in 2010 for best lead actress in a comedy), gets chatty about what it was like to play the highly skilled (but highly troubled) medical professional who once famously proclaimed, "I don't do chatty." *—Jason Clark*

EW *Nurse Jackie* has been both a critic and fan favorite since the beginning. Did you have any idea it would be so embraced?
Edie Falco I had no idea. When I go into these things, I only have a visceral sense that there's something interesting about the character—I never know how they will be perceived. But I'm grateful people have watched the show the way they have.
EW How difficult was it to do a comedy focused on something as serious as drug addiction?
Falco The first version was called *Nurse Mona*, and there was nothing funny about it. It was really, really dark. I responded to it immediately. The comedy came in when [co-creators] Liz Brixius and Linda Wallem got ahold of it. They infused that into the script, and we ended up with this tonally unusual piece. I didn't know what it would be like for an audience to watch.... We were doing a show that's funny and lighthearted, but at its center, it was about an addict. It was important to me that we be respectful of the magnitude of that issue. Because anybody who's been through it knows it isn't funny.
EW How did you research the character's addiction? For her rehab stint, did you visit any actual sites?
Falco No. I'm a longtime AA person, so I definitely understood the language of the 12-step programs, which they often use. But since she was a newcomer to all of it, I thought, "I'll be a newcomer too."
EW Can you tell us what you guys used for the countless drug-snorting scenes?
Falco I'm afraid I can't divulge. Nah, I'm kidding. [*Laughs*] They were sugar pills. We had a lot of opportunity for mishap, but thankfully that never happened.
EW What's going to be the hardest part about saying goodbye to the series?
Falco The reality of showing up to the job every day. The people I worked with.... I've never known a work environment like that before. I'd like to think I'll have it again, but I do know up until this point it's never been this good. I'll miss seeing my friends every day.
EW Did you get to keep any mementos from the set?
Falco I did keep the necklace that Jackie always wears. And some of the costumes.
EW I bet the costumes were actually really comfy.
Falco They were! It was one of the lovely things about playing this character—she wore a lot of comfortable shoes. Huge relief.
EW So many fans were invested in this for so long. At the end of the day, what do you hope they take away from it?
Falco I wanted people to know that they are not alone—caring about someone who doesn't care about themselves and what a losing battle that can be for someone who loves them. It's not a weakness on your part that you keep helping them; it's just the nature of this illness. It's just tremendously sad.
EW On a lighter note, you also got to make out with a lot of hot guys like Billie Joe Armstrong over the years.
Falco Yeah, it's crazy. With Billie Joe, I didn't know much about Green Day or him, and adding intimidation does nobody any good. So as far as I was concerned, he was just a guy.
EW Have you watched the final episode yet?
Falco I haven't! I get kind of weird about that stuff. I still haven't seen a lot of *The Sopranos* at this point. But I did [watch] the *Sopranos* finale with friends. I burst into tears and couldn't stop, and completely fell apart. You just think, "It's the last time we're doing this!" This feels like the end to me.
EW What's up next for you?
Falco I'm reading things, but it's got to be something that I'm knockdown cuckoo-crazy about. There are lots of interesting things out there. I'm up for another series—it's a lifestyle that really suits me. I like having a steady work life. It's like having a real job! ■

On *Nurse Jackie*

> **"IT WAS IMPORTANT TO ME THAT WE BE RESPECTFUL OF THE MAGNITUDE OF ADDICTION."**
> *—Edie Falco*

FALCO: ROBERT TRACHTENBERG/TRUNK; *NURSE JACKIE*: DAVID M. RUSSELL/SHOWTIME

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EXCLUSIVE

The New

David Duchovny and Gillian Anderson photographed on June 16, 2015, in Vancouver

-Files, Declassified

THEY'RE HEEEERE. IT'S BEEN 13 YEARS SINCE WE LAST SAW MULDER AND SCULLY INVESTIGATING LITTLE GREEN MEN AND TANGLING WITH CIGARETTE SMOKING MAN ON TV. EW MADE FIRST CONTACT WITH THE REVIVAL AS THE CAMERAS ROLLED, AND WE'VE GOT THE INTEL AND PHOTOS TO PROVE IT.

By Jeff Jensen ✕ PHOTOGRAPHS BY ERIC RAY DAVIDSON

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David Duchovny and Gillian Anderson

On location at Sveta's (Annet Mahendru) residence

The script for the first episode

THEY ARRIVE BY limo, traveling a bumpy road winding through wild territory. They exit the car looking unmistakably themselves, and not. He's missing his suit. She's missing some red in her hair. They are older, of course, but time has only distinguished them, not diminished them. They've arrived at the home of a woman living on the fringes of society to investigate exactly the type of mystery that made them icons of an earlier era. More than a decade after *The X-Files* ended, Fox Mulder and Dana Scully are about to be reintroduced to the world all over again...

...When the phone in Gillian Anderson's pocket goes off, ruining the shot. She apologizes, David Duchovny laughs, and director Chris Carter sends them back into the car for a do-over.

Let's begin again too. It's the sixth day of shooting the next chapter in the saga that is *The X-Files*, the seminal sci-fi franchise that wrapped its nine-season run in 2002 and will return as a six-episode event series in late January. (Don't call it a reboot. They hate the word *reboot* here.) The premiere, set in the present, finds Mulder and Scully working the bizarre-adventures beat once again, this time at the behest of a politically conservative talk-show host played by *Community*'s Joel McHale. Apparently, his devoted audience includes a woman named Sveta (Annet Mahendru of *The Americans*) who lives in the sticks and holds to the belief that she is routinely snatched and probed by aliens. In the second coming of *The X-Files*, the truth is still out there.

The only oppressive extraterrestrial force evident today is an unseasonably hot sun beating down on the set, which is a derelict cottage on an abandoned farm outside Vancouver. As the action moves inside the house, the stars struggle to stifle heat-induced yawns as they work through a scene that's particularly challenging for Anderson. Sveta's story echoes much of Scully's own history—abduction, embryo harvesting, assorted alien-related body horror—and Anderson has to suggest as much with active listening and meaningful glances toward Duchovny. "I hate to ask this because I really don't want to, but can I do one more?" asks Anderson, baking in a dark skirt suit and

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Anderson and Duchovny with guest star Joel McHale

Chris Carter (right) during a production meeting

Mahendru and Anderson

a wig glued tightly to her head. She cools herself with two handheld electric fans, then dives back into work.

Still, despite the swelter, the characters that made Duchovny and Anderson famous radiate easily from them. Mulder: always the believer, open to exotic possibilities. Scully: the scientist, wired for proof. At one point, McHale's slickly suited cable anchor explains the concept of memory implants to Mulder and Scully. As if they need it. "Thank you," says Duchovny, nailing Mulder's deadpan sarcasm. Scully, drolly clinical: "We're familiar with the syndrome."

During a break, Duchovny, Anderson, and McHale decamp to a shady spot in a thicket of trees, where Nelson, Anderson's French bulldog, is waiting for her. The rapport between Duchovny and Anderson is old-friends intimate. "It feels like we never stopped doing this," she says of their reunion. "Like it was last week," he adds. After some blue banter about Ghengis Khan and Carrot Top, the conversation turns red. Apparently fans have been reacting to paparazzi photos of the stars at work by critiquing Scully's crimson locks. It seems they're not crimson enough for some.

"So this is a meme?" asks Duchovny.

"It's a meme."

"Congratulations."

"Thanks," says Anderson, whose impossible-to-tell wig looks strawberry blond to this reporter's eyes. "It's getting a little redder."

"Nobody's asked about Joel's wig," says Duchovny.

"I'm wearing a merkin," quips McHale.

At least they can take heart in knowing that *The X-Files* still drives fans wiggy after all these years. Among the show's many legacies—facilitating the geek takeover of mainstream pop; stage-setting today's showrunner auteurism—is how it took TV's ability to cultivate the relationship between story and audience to dynamic new levels. Carter certainly gave people a lot to chew on. Inspired by trippy creep shows (*The Twilight Zone*; the *Night Stalker* TV movies) and mystery-driven cinema (*The Silence of the Lambs*), and informed

THE X-FILES: ED ARAQUEL/FOX (5); CARTER: JULIE NG/FOX

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by his Watergate-forged skepticism and spiritual yearning, Carter's unique blend of police procedural, conspiracy thriller, sci-fi horror, and existential angst connected with genre obsessives and adventurous viewers everywhere. Most every episode was its own smart and stylish mini creature feature. Liver-eating mutants. Paranoia-inflicting parasites. Psychotic clones. Giving the series epic sweep was an ongoing emotionally charged mystery with an intricate backstory involving a complex plot by aliens to colonize the planet. Over time, *The X-Files* became a mass audience hit and a pop sensation. Mulder and Scully were outsider heroes working within a corrupt government, and their questing to expose truth and squelch the apocalypse resonated with the alt-culture vibe and premillennial angst of the 1990s. Their increasingly intimate bond—progressing from respectful colleagues to trusted allies to lovers late in the series—made for a stirring representation of male-female friendship.

The X-Files bloomed during the pre-DVR era and the dawn of Web-enhanced fandom. In season 1, Carter's writers used Delphi, an early Internet service, to gauge viewer reaction to episodes. In fact, a key episode, "Beyond the Sea" (see sidebar, page 28), was inspired by Delphi posters complaining about Scully's continued skepticism in the face of so much certifiable paranormal hoo-ha. Fans also used website chat rooms to theorize about the mythology and debate whether Mulder and Scully should risk their platonic ideal with a close encounter of the sexy kind. *X-Files* 1.0 taught us 21st-century fandom; it showed us how to "ship" a show. *X-Files* 2.0 will be engaged by the fullness of the interactive viewing culture that it kick-started. Tumblrs. Recaps. GIFs. Of course, it will be judged by it, too. Can *The X-Files* thrill us anew? Can it capture the zeitgeist as it did before? Your Twitter will tell you. Immediately.

At least one hardcore *X-Files* fan is already satisfied. Joel McHale used to watch the show with his then girlfriend, now wife. He dug the science fiction. She dug the rapport between the leads. "When the offer came, I thought, 'Are they sure? It's not a prank? Because if it is, that would be very mean, because I love the show,'" says McHale. "So believe me, when I'm on set, and there's Dana Scully and Fox Mulder? Mind. Blown."

Anderson and Duchovny stand in Mulder's living room on the Vancouver set

THE *X-FILES* REVIVAL may be a dream come true for fans, but it's not the afterlife its stars envisioned for Mulder and Scully. They wanted to make movies. Anderson—who relocated to London and currently stars in the final season of NBC's *Hannibal*—hoped for a trilogy that could give fans better closure. The series may have lasted nine years, but it petered out creatively. Not helping the cause: too much complex mythology to resolve, and not enough Duchovny, who limited his presence in the last two seasons following a dispute with Fox over profit sharing. "It's always nice to go out with a bang," says Anderson, "and for whatever reason, we didn't go out with a bang." In 2008, Fox released *The X-Files: I Want to Believe*, a zero-mythology, monster-of-the-week episode writ big-screen large. It attempted to distill *The X-Files* to its essence (Mulder, Scully, creepiness) for the sake of attracting fans and newcomers. It felt like *X-Files* lite. Made for a reported $30 million, the film grossed

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Decoding the Set

But what does it all *mean*? **Chris Carter** breaks down some of the items that can be seen on the set of Mulder's home in *The X-Files* 2.0. —*Jeff Jensen*

1. **Vacuum Cleaner**
"The idea here is that Mulder has kind of moved into his living room. It should suggest something else about Mulder that I won't spoil, but Mulder has moved into the central room of his house, and everything that might come into play in such a messy house is in that room."

2. **Newspaper Clippings and Graphs on the Wall**
"There's a theme here on this wall, a UFO/extraterrestrial theme. This is the accumulation of a man's obsession," Carter says.

3. **VCR**
Those VHS tapes? They're meant to suggest one of Mulder's edgier character traits: his appreciation for porn. Carter states, "Mulder's porn addiction is currently firmly in check. These are remnants of a former obsession."

4. **"I Want to Believe" Poster**
Composed of hundreds of tiny photos, this Easter egg is the creation of a fan group called X-Philanthropy that asked fellow "X-Philes" to buy a spot in the mosaic, with proceeds going to Gillian Anderson's SA-YES charity.

5. **Trunk**
"The tattered furniture here represents Mulder's tattered life," says Carter. "Mulder has always been a fringe dweller, in every sense of the term. You can imagine him on the outskirts of society, and maybe sanity."

6. **Map on the Wall**
A chart of UFO sightings, of course. (That's a lot of probing.)

$68 million worldwide. "Fox wasn't lining up to do the next one," says Duchovny, who spent seven years starring on Showtime's risqué dramedy *Californication* and currently headlines NBC's *Aquarius*. "It seemed maybe *The X-Files* was dead, at least as a movie franchise."

Yet none of them gave up interest in telling more *X-Files* stories. Duchovny led the charge back to television. "I'm acclimated to the 12-episode world, I know that it's fantastic," he says. "The best things are happening on television anyway. Why not just come back and do a severely limited run on television and see what happens?" Last year, with *Californication* coming to an end, Duchovny says he reached out to Carter, who was game, and Anderson, who needed to warm to the idea. "I do a lot of TV, more TV than I'd like to do," says the actress, who also stars with Jamie Dornan on the British serial-killer thriller *The Fall*, which will shoot its third season this fall. "I love film, so it's important to have that in my life to balance all the TV out." But Fox's support of event series impressed her (she cites *24: Live Another Day*), and a shot at better closure pulled at her. "It seems to be the right time for it," she says.

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"We have honestly been having conversations with Chris about this for a very long time," says Dana Walden, chairman and CEO of Fox Television Group. "Bringing back *The X-Files* is a huge, undeniable event, and in terms of future development, we're interested in things that fall into that category." After several months of negotiations, *The X-Files* was a go as a six-episode series. (There might have been more episodes if not for limited actor availability.)

So what kind of story to expect from this event? Carter & Co. are being stingy with the secrets, but here's the big picture: The new series is set in the present and reintroduces the show's mythology, but reinterprets it from a bleak political perspective. "*The X-Files* ended right after 9/11," says Carter. "A lot has happened since then. A lot of rollback of rights and liberties in the name of our protection. We're being spied on now, we're being lied to—all things that, for me, go back to a time when I grew up, which was right around Watergate. I think we're in similar and actually much more dire times right now." Spotted in the pocket of his director's chair: the September–October 2009 issue of *Utne Reader*, with Bill O'Reilly on the cover and the headline "Post-Pundit America: The End of Attack Politics." That might offer some insight into McHale's conservative talk-show host, who'll appear in at least two episodes. Or maybe Carter is just really behind on his *Utne Reader*.

Still classified: exact status updates for former FBI agents and frustrated lovers Mulder and Scully. When last seen in *The X-Files: I Want to Believe*, Scully was a doctor and Mulder was a lone wolf, and while the film ended with them sharing a kiss, their future as a couple was TBD. Expect to see that both have evolved—or devolved—since then. We can tell you that they're not living together, and that Mulder has become convinced that the alien conspiracy might not be precisely what he thought it was. His obsession has taken a toll. "He's wearing bad jeans, so you can just extrapolate from my wardrobe. He's in a dark, dark place," says Duchovny, who holds out hope of a return-to-form makeover. "The classic Mulder is not this. He belongs in a suit." Will Mulder be popping his favorite stakeout snack of sunflower seeds? "Yeah, I've heard rumors of their existence. I'm sure they will come my way at some point."

Anderson is equally cryptic about the direction Carter has charted. "I like where we find Mulder and Scully in their relationship," she says. "I also like the area of zeitgeist that we step into. It's on point and raises some very interesting issues. And question marks." Carter says that episode 4 will deal with one of Scully's most distinctive character features: her religious faith, a source of conflict with Mulder. (Mulder can believe in many things, but he has serious doubts about God.)

And not to belabor the hair, but it really is a sore subject for Anderson—because it's really painful to wear. Yes, she is wearing a wig for the revival. Anderson says she began losing her hair due to the wear and tear of her recent characters. She wanted to dye her hair red for Scully—"I was really looking forward to it!"—but her hairdresser advised against it. "I was told that if I went red that would be fine, but getting back to blond I would go bald. So unfortunately, it is a wig," she says. "And oh my God, it's like wearing a vise on your head. Every day I have a whopping headache. I want the fans to know I'm suffering for the red!"

Mulder and Scully's longtime boss Walter Skinner (Mitch Pileggi) is slated to return, as will their longtime adversary Cigarette Smoking Man (William B. Davis), although that'll take some explaining: The cancerous bogeyman was blown away in the series finale. Carter will write and direct three episodes, including the premiere and the finale, both heavy mythology stories. The remaining three will be handled by veterans of the first series who were instrumental in shaping and expanding the storytelling voice of the show. James Wong (*American Horror Story*) and Glen Morgan (*Intruders*)—who worked as a team back in the day and created some of the show's best-known supporting characters, including the Lone Gunmen—will

Who's Back, Who's New, Who We Hope to See

BACK

Cigarette Smoking Man
Maybe smoking doesn't kill? Cigarette Smoking Man (William B. Davis) will be back to continue burying the truth.

Walter Skinner
Mulder and Scully's gruff FBI boss (Mitch Pileggi) will return, but will he and Mulder still be on friendly terms?

NEW

Tad O'Malley
Joel McHale plays a conservative talk-show host who asks Mulder and Scully to do some paranormal investigating.

Sveta
The Americans' Annet Mahendru joins as a woman who believes she's regularly snatched by aliens.

HOPE

The Lone Gunmen
Could they rise from the dead too? We want to believe! The trio of wisecracking conspiracy geeks were fan favorites.

CIGARETTE SMOKING MAN, SKINNER, THE LONE GUNMEN: EVERETT COLLECTION (3); MCHALE, MAHENDRU: ED ARAQUEL/FOX (2)

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each write and direct their own episodes. (Sorry, Internet, but you're wrong: The second episode, titled "Home Again," won't be a sequel to the infamously queasy season 4 Morgan/Wong opus "Home," a lunatic love story about deformed, inbred children and the limbless mother they keep under their bed.)

Rounding out the brain trust is Darin Morgan, Glen's brother, whose meta-witty scripts earned him a cult following and the show's only writing Emmy. The title of his new episode: "Mulder and Scully Meet the Were-Monster." Carter also invited *X-Files* alumni Vince Gilligan (*Breaking Bad*) and Frank Spotnitz, who is currently producing the upcoming Amazon drama *The Man in the High Castle*. Both passed due to work commitments.

One pressure everyone is trying not to sweat: expectations. The cast and crew plan on tuning out the noise (and going radio-silent themselves) for the remainder of the shoot. If the revival is a hit, there could be more, but no one's talking about it. Yet. "I can't imagine waiting this long again," says Duchovny. "But you know, it all depends on the reception of [this] show." Blockbuster success is far from certain. Last year, Fox's 12-episode revival of *24* averaged 9.5 million viewers, down 18 percent from its series average. But *The X-Files* will get some support from the NFL—the premiere is scheduled to air Jan. 24, immediately following the NFC championship game. Citing the enduring passion of original fans and newer ones who've discovered the show on DVD and other platforms, Fox's Walden says, "It feels like there's an entire audience of viewers who are ready for something new here." Anderson's dream scenario would be to duplicate one specific aspect of the show's original success. "I know this is completely fantastical thinking," she says, "but what if this show resparked the whole appointment-television-watching thing? Where actually people watched it live with friends? Not on TiVo, not on the Internet, not on laptops, but everybody together, at the same time. Wouldn't that be cool?" ■

The Essential Episodes

EW asked creator **Chris Carter** to pick the 10 episodes fans and newbies alike should watch before the new season hits in January.

JEFF JENSEN

1. **"Pilot"** *Season 1, Ep. 1*
Start with the one that started it all. Mulder and Scully meet, the premise is established, Cigarette Smoking Man lurks.

2. **"Deep Throat"** *Season 1, Ep. 2*
This one introduces Mulder's mysterious informant and cements a major mythological idea: Aliens are among us, and the government knows it.

3. **"Beyond the Sea"** *Season 1, Ep. 13*
The episode that sees Scully become the believer (and Mulder the skeptic) after the death of her father overlaps with the case of a psychic serial killer.

4. **"The Erlenmeyer Flask"** *Season 1, Ep. 24*
The alien conspiracy becomes the show's driving narrative following this installment's stunning, tragic cliff-hanger.

5. **"The Host"** *Season 2, Ep. 2*
There's something sinister lurking in the sewers in this classic monster-of-the-week episode. One word: Flukeman.

6. **"Clyde Bruckman's Final Repose"** *Season 3, Ep. 4*
Written by fan fave Darin Morgan, this darkly comic Emmy-winning ep features Peter Boyle as a morbid psychic.

7. **"Memento Mori"** *Season 4, Ep. 14*
Though it features the usual alien rhetoric, it's best remembered as the one where Scully learns she has cancer, launching a major character arc.

8. **"The Post-Modern Prometheus"** *Season 5, Ep. 5*
Mulder and Scully dance to Cher in this black-and-white, *Frankenstein*-inspired fable about a lovelorn monster.

9. **"Bad Blood"** *Season 5, Ep. 12*
The signature episode from a young Vince Gilligan sees Mulder and Scully investigate a vampire case told in flashback from both of their POVs.

10. **"Milagro"** *Season 6, Ep. 18*
In a favorite of the *X-Files* writing staff, Mulder and Scully contend with an author whose gruesome fiction becomes reality.

"PILOT," "THE ERLENMEYER FLASK": EVERETT COLLECTION (2)

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RACHEL PLATTEN

A Newly Minted Pop Star's Fight to The Top

HOW AN ***INTERNATIONAL-RELATIONS MAJOR*** BECAME PALS WITH ***TAYLOR SWIFT*** AND RELEASED THIS SUMMER'S UNSTOPPABLE SMASH ***"FIGHT SONG"***

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THE SWIFT EFFECT

Platten isn't the only singer whose profile has been raised by Taylor Swift

WHEN TAYLOR SWIFT SENDS YOU A TEXT, YOU PAY ATTENTION—AND quickly add her number to your contacts list. Rachel Platten got that surprise message after meeting the superstar at her June 6 Pittsburgh concert, where Platten, 34, was performing at a tailgate event. A week later they were duetting on Platten's smash single "Fight Song" in front of 50,000 shrieking fans and Swift was sharing videos with her 34.7 million Instagram followers of the two hanging backstage. Over tea in Beverly Hills recently, Platten is jubilant but poised talking about that whirlwind experience. "I got a *lot* of Instagram followers," she says. "But I'm not that obsessed with checking. What I care about are the stories from fans, because that's really been the explosion."

Platten's admirers are double-tapping for more than just her photos. Since the release of "Fight Song" in 2014, the Massachusetts native has become one of the freshest new pop singers this year. The track, with its David vs. Goliath message of survival, has popped up everywhere from TV shows like *Pretty Little Liars* and *Supergirl* to a national ad campaign for Ford. And this month it rocketed to the top of the iTunes chart. Platten believes the reason for the song's success is simple: "It's an empowerment anthem. A woman who had cancer sent an email to her family [saying], 'I have three months to live, but I don't want you to be sad. I want you to know this is how I feel, and this song is my anthem.'"

While "Fight Song" might be an inspiration for underdogs, Platten says it was based on her decadelong attempt to break into music. In the early '00s, she studied international relations at Trinity College in Connecticut, with hopes of becoming a diplomat. "I've always wanted to bring people together," she says. But while interning for a record label in Trinidad in 2002, she caught the music bug after pinch-hitting as a backup singer in front of 80,000 Carnival-goers.

The high from performing led Platten to New York City, where she penned songs in an apartment building once occupied by Bob Dylan in the '60s. "I used to write in my journal, 'Bob, give me something!'" Platten says. At night she played with two cover bands she'd found on Craigslist. Frustrated with those gigs, she created an email address for a phony agent who persuaded bookers to schedule her for minor tours. "It was a lot of sports bars, coffee shops, and one very empty bar in Philly," she says. "Nine people showed up!"

Her determination paid off—eventually. In 2011 Platten's track "1,000 Ships," which she calls "the little record that could," inched up the adult-contemporary charts. But after it peaked at No. 24, once-interested major labels backed off. "It was one of the darkest periods I've gone through," she says. Her anxiety swelled further when she considered starting over in an agephobic industry. "I was 29 and I thought, 'This is done.' In this [business] there's no pop artist that can make it past 30."

Swift obviously disagrees, as do major labels now. This year Platten signed with Columbia and is prepping her debut album. In July she'll hit the road with Colbie Caillat and Christina Perri. And while playing with Swift was a nice career boost, Platten knows she has the bona fides herself. "With Taylor, it was a surreal moment: 'Oh my gosh, I'm actually here!' But also feelings like 'Oh my gosh, I think maybe I deserve to be here.'" —*Marc Snetiker*

Echosmith

After the group joined Swift on stage, their single "Bright" started climbing the Hot 100.

Børns

Swift tweeted her seal of approval and helped the songwriter hit No. 22 on the charts.

Kelsea Ballerini

Swift has also voiced her love for this rising country star, who first met Tay-Tay at a meet and greet.

Serayah

She's Tiana on *Empire*, but Swift fans know the singer as Dilemma in the "Bad Blood" video.

Hailee Steinfeld

The *Pitch Perfect 2* actress inked a major-label deal after also appearing in "Bad Blood."

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PLATTEN: SHANE MACAULEY; WITH SWIFT: DIMITRIOS KAMBOURIS/GETTY IMAGES

(Clockwise from top) Michael Jackson, Justin Bieber, Nick Jonas, Justin Timberlake, Prince, Bruno Mars, and Ed Sheeran

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Where The Boys *Aren't*

THE SLOW, CURIOUS FADE of the MALE POP STAR

YOU CAN'T TURN ON THE RADIO (OR FIRE UP YOUR SOCIALS) WITHOUT HEARING TAYLOR, KATY, GAGA, OR BEYONCÉ. IT'S OFFICIAL: **WOMEN RULE THE POP ROOST IN 2015.** SO HOW DID THE LADIES COME OUT ON TOP? AND WILL WE EVER SEE THE LIKES OF MICHAEL AGAIN?

By **JOHN NORRIS**

Illustration by **FRANCESCO FRANCAVILLA**

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Women didn't a

IN 2011, THE STILL-ASCENDANT BEYONCÉ, EN ROUTE TO GLOBAL DOMINATION, POSED A QUESTION: "WHO RUN THE WORLD?" FOUR YEARS LATER, AT LEAST IF WE'RE TALKING ABOUT THE POP MUSIC WORLD, HER ANSWER HAS NEVER RUNG MORE TRUE: GIRLS.

For the better part of two decades, I've had a front-row seat to the mercurial circus of pop music. And never in those years can I remember a time when that world was so dominated by female artists, nor a time when men felt so on the sidelines.

In a matter of months, the wheels seem to have come off the pop juggernaut that is (was?) One Direction. Zayn Malik made headlines when he abruptly split in March, talk surfaced this month that the group would "take a break" in 2016, and alpha member Harry Styles appears to have one foot out the door; a fifth record—if it happens—will surely be their last. Meanwhile, Justin Timberlake, the platinum standard for 21st-century male pop artists, has effectively exited the stage. (After winning an iHeartRadio Innovator Award this spring, he announced that he was heading home to "learn how to change a poopy diaper.") JT's newborn son could well be in kindergarten before Dad turns out another record. As for that other Justin, the 21-year-old Mr. Bieber? After months of bad behavior that crashed and nearly burned his career, he's still making penance rounds in the press, and has lately been in charm overdrive, gingerly laying the groundwork for a comeback try.

"I think it's pretty clear that when we say 'pop star' in the 2010s, we mean a woman," says NPR Music critic Ann Powers. "Even if Ed Sheeran is selling as many records as his friend Taylor Swift, we're not gonna think of him before we think of Taylor." Partly, she says, that has to do with demographics: "What's become eminently clear in the age of social media is that women dominate the pop audience. They define that conversation." Adam Leber, who along with his business partner, Larry Rudolph, manages Miley Cyrus, Britney Spears, and other high-powered ladies, agrees. "Females are sort of the new rock stars of this generation," he says. "I think women are feeling more comfortable with themselves and more empowered than ever, and it's exciting for the culture to see them doing what they want." Miley is part of the current pantheon of performers who hardly need introduction (or a last name): Beyoncé, Rihanna, Taylor, Gaga, Katy, Nicki, and the eternal, if lately embattled, Madonna. But there are also innumerable second-tier emerging females, one a month it seems. They're unabashedly mainstream (Meghan Trainor, Ellie Goulding), indie but accessible (Lana Del Rey, Sky Ferreira), intriguingly European (Marina and the Diamonds, Robyn, Tove Lo), brainy (Lorde), enigmatic (Sia), big-voiced and pint-size (Ariana Grande), funky and folkie (Haim), and sweet and sultry (Tinashe). Current pop is a colorful canvas of women of different shapes, sizes, sounds, styles, and abilities.

It's not that the guys aren't still in the game. Sam Smith is easily the most honored new artist in recent memory, with a fistful of Grammys for his breakout debut, *In the Lonely Hour* (it was also one of the top-selling albums of 2014, bested only by Taylor and the *Frozen* soundtrack). Platinum singer-songwriter Ed Sheeran continues to crank out hits, and the longest-running No. 1 on the Hot 100 this year so far, "Uptown Funk!," came courtesy of Mark Ronson and Bruno Mars.

And yet, no one seems all that interested in the dudes behind the songs. One Taylor tweet, one Miley Instagram, one teaser of a Rihanna single—they all appear more attention-worthy than a thousand spins of "Uptown." What's gotten people talking in recent weeks? Selena Gomez Instagramming herself in the shower. Bey's vegan conversion. Miley's #Instapride transgender-activism campaign. Mariah Carey's new Vegas residency. The long-absent Janet Jackson's announcement of an upcoming fall tour. And of course, the ass-kicking women of Taylor Swift's superhero-noir "Bad Blood" video, and Madonna's equally lady-cameo-packed "Bitch I'm Madonna" clip.

Men in pop, on the other hand, are a bit personality-challenged, as Rudolph sees it. "Take someone like Adam Levine. He's

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lways rule pop.

good-looking, he's a good singer, good songwriter, and he's on *The Voice*," Rudolph says. "And that's it—I don't see the edge in men, that sense of danger or mystery, that sense of 'Oh, s---, what are they gonna do next?' I just don't think there's any real personalities among our guys."

There are numbers and then there are *numbers*. While the tops of the *Billboard* album and singles charts are actually male-dominated right now by artists including Sheeran, Maroon 5, Wiz Khalifa, and Charlie Puth, its "Social 50" chart, which measures online activity and chatter, tells a very different story. There, it's the usual female suspects who rule: Ariana, Taylor, Miley, Nicki. Among males, only Bieber has search numbers comparable to the leading ladies. Says Sharon Dastur, iHeartMedia's SVP of programming integration, "If you look at what these women are doing on social media, a lot of the female pop audience loves living in that world. They love knowing what they're wearing, who they're dating, if they're at Coachella and watching this band or that. I think that makes all the difference in the world. If we had had this talk maybe five years ago, it would have been completely different. Now people are looking every hour at what Taylor is up to, or every few minutes what Katy is tweeting. It's changed the game."

Bobby Campbell has seen this phenomenon firsthand. Twenty months ago, Campbell took over as Lady Gaga's manager and proceeded to shepherd the artist through an extraordinarily varied re-org that included a raucous barbecue-spit entrance at Austin's SXSW festival and a sublime performance of classic songs from *The Sound of Music* at the Oscars. "From my perspective," says Campbell, "the overall perception of a pop star is so much more than just the music or the charts or their touring numbers. It's such a fashion- and spectacle-dominated world right now that I don't think that men have as much that they can really do to stay at the forefront of the conversation. I just think there's a bigger set of tools that women have to go out and sell their product."

(From top) Katy Perry, Taylor Swift, Rihanna, and Miley Cyrus

It's true that men in pop have always had fewer marketing arrows in their quiver—including sexuality, which can cut both ways. Michael Jackson and Prince completely owned it in the early days of MTV, there's no doubt. But one of my first road assignments for MTV News was covering New Kids on the Block's 1990 *Step by Step* tour, and the talk of the trek's Milwaukee stop was the fact that heartthrob Jordan Knight was—wait for it—*opening his shirt*. Knight himself seemed a bit flummoxed by the attention, but that teen-to-adult transition is risky business. Two years later, when New Kids bandmate Donnie Wahlberg's brother, the Artist Formerly Known as Marky Mark, stripped down and glowered for Calvin Klein, it helped make him a star. (In movies, at least; his music career was short-lived.) A generation after that, Bieber repeated the feat, and even though he was 20 at the time, the images still sent shock waves across the Internet and met with not a little derision. "That turned so many heads," says *Billboard*'s Keith Caulfield. "Because it was such a startling thing that Bieber would be in his underwear, sexy and half-naked. It's like, 'Whoa, hold on!' We don't bat an eye when Britney Spears is in her Intimate line, or if Selena Gomez decides to shoot a sexy music video. But if a pop guy takes off his shirt in a music video? It's like, 'Oh my God! Stop the presses!' "

Which is what makes the 2014 rebirth of Nick Jonas all the more impressive. Of the many music-industry professionals I spoke to for this story, there were near-total kudos for what the 22-year-old Jonas has accomplished in the past year: The once painfully buttoned-down Jonas Brother has now found both a star-making television role as a closeted gay ultimate

PERRY: KEVIN MAZUR/WIREIMAGE.COM; SWIFT, RIHANNA: CHRISTOPHER POLK/GETTY IMAGES (2); CYRUS: VENTURELLI/WIREIMAGE.COM

fighter on DirecTV's *Kingdom* and chart success as a very straight pop singer in the Timberlake mold, happily embracing audiences of all orientations. Jonas recently performed at Pittsburgh Pride, telling the crowd, "I love you and I thank you. You guys are the best fans." It's a refreshingly modern career move, but as his publicist points out, it was also risky. "This next step was not guaranteed for Nick in any way," says Patrick Confrey of Derris & Company. "He sort of felt like 'I'm gonna be myself, and I understand that's taking a huge chance.' But there was really no other option for him other than to just totally go for it."

As famously suffocating as the Disney machine can reportedly be, is it any wonder that two of our more disciplined pop males, Jonas and Timberlake, came out of it? Around the turn of the millennium, at the time of *NSYNC's massive *No Strings Attached* album, I found myself at their manager Johnny Wright's Orlando compound, conducting one-on-one interviews with each of the guys for MTV News. My chat with Timberlake happened on a ride in his newly acquired SUV, and I asked him about a small carving hanging from the rearview mirror that said "WWJD?" "What's that?" (I honestly didn't know.) "It stands for 'What Would Jesus Do?' " he replied. "It's just something to kind of check yourself." In the 15 years since, Timberlake has never been one to wear faith on his sleeve, but that moment does point to something that may explain his outsize success: He's a fundamentally professional, grounded guy. "D--- in a Box" or not, he's also a throwback to song-and-dance men of old who, as Confrey puts it, "fires on all cylinders." Being a ridiculously talented comedian was the great X factor that allowed him to reach a segment of the pop audience that usually proves elusive to male stars: heterosexual dudes. So rarefied is JT's success that "What Would Justin Do?" might be a better question for the young pop men of today to ask themselves.

Campbell agrees: "I think that right now where male music is leaning is a greater focus on talent." Bruno Mars certainly embodies that; contrast the conversation around his Super Bowl appearance (the music) with Katy Perry's (Left Shark).

And that speaks to a persistent double standard at work in pop: Despite a new cultural conversation around feminism—artists including Swift, Beyoncé, and Grande have proudly reclaimed the word; others have been more reluctant—women are by and large expected to deliver fantasy and spectacle. And they're still subject, of course, to certain judgments (looks, clothes, hair, weight, age) far more than most male artists. Oddly, though, the problem can be the opposite for men; there's a burden of proving you've got the musical goods, and that you're no pretty boy coasting on your looks. The rise of Sheeran—an affable but unlikely star who plays acoustic-guitar-based songs, hardly the kind of stuff a young pop audience traditionally goes for—seems to have opened the door for other like-minded aspirants to make the transatlantic crossing: Ireland's Hozier, who had a major left-field hit last year with the song "Take Me to Church" and recently played his first Coachella to a sizable crowd, and England's James Bay and George Ezra—the latter of whom, like Sam Smith before him, managed to land a coveted spot on *Saturday Night Live* months before wider American audiences were even aware of his music. The thing they share is that they've all been presented from the get-go as thoughtful, self-determined artists, not pop flashes in the pan.

None of them has exactly been positioned as the next Hot 100 superstar, but if there is an heir to the Justin Timberlake throne waiting in the wings, it's likely he'll have to have unassailable musical bona fides. NPR's Powers remembers seeing Timberlake perform years ago and "being very excited that he was playing his own instruments. I was thinking, 'Look! He is a

The Next Generation

HERE'S WHO'S ON DECK TO CARRY THE MALE-STAR MANTLE. DO THEY HAVE WHAT IT TAKES?

HARRY STYLES

Maybe once he jumps the Good Ship 1D, Styles, famously the most rakishly charming member of the band, will go on to new solo heights. Though he'll need to lose his apparent contempt for playing the promo game; in the pop world, that just doesn't fly.

CHARLIE PUTH

The surprise pop star of the year just may be this Rumson, N.J., native who's made his mark with the chart-topping *Furious 7* anthem "See You Again," with Wiz Khalifa, and the Meghan Trainor pair-up "Marvin Gaye." You have to like his odds.

If there is an heir to the JUSTIN TIMBERLAKE *throne...it's likely he'll have to have unassailable musical bona fides.*

STYLES: MIKE MARSLAND/WIREIMAGE.COM; PUTH: DAVID BECKER/GETTY IMAGES

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AUSTIN MAHONE

Once touted as the "next Bieber," Mahone has released only one EP since signing with the rap-heavy label Cash Money two years ago. Things feel stuck in neutral for him, though iHeartMedia's Dastur has heard new music from him and is optimistic.

SHAWN MENDES

Yes, he's also a cute Canadian teen who made his name online. But the guitar-plucking Mendes actually has less in common with Justin Bieber than he does with Ed Sheeran. Though his debut, *Handwritten,* bowed at No. 1 in April, it's yielded no top 10 singles.

THE WEEKND

Abel Tesfaye shunned the spotlight at first thanks to his unwillingness to be a public figure. Now he's embracing it. "Love Me Harder" and "Earned It" are radio staples, and the new "Can't Feel My Face" is his most mainstream-friendly jam yet.

GEORGE EZRA

When the highly touted folkie from England appeared as the musical guest on *SNL* in March, most Americans responded, "Who?" But likable songs that aim for the sweet spot between Mumford and Sheeran appeal could take him far.

TROYE SIVAN

With LGBT progress on so many fronts, it's high time we had an out-and-proud male pop star who doesn't just channel Freddie Mercury. So who better to root for than this YouTube sensation from Australia? Bonus: He's got musical *and* comedic chops.

"real" musician!' I was falling into that trap of defining 'real' in a certain way. He had to prove that he wasn't just a puppet, and we do ask that of our male stars. I think that's one reason people have issues with Bruno Mars, even though Bruno is so clearly an amazing talent. He has all the chops. But because he's emphasized those showman elements, people say, 'Oh, he's nothing but an Elvis impersonator.' So yeah, I do think that guys are in fear of being called inauthentic and in fear of somehow being thought of as disposable."

Authenticity. Conventional wisdom holds that there is no greater imperative for pop stars in the millennial age. And while I do believe we demand it—or the appearance of it—from our men, do we really require authenticity from our women? Sure, to me, Miley Cyrus feels authentic; 100 percent. Same goes for Lorde. But is "authentic" a word that's ever been used to describe Beyoncé? We also like our males to have a sense of humor, even to laugh at themselves. But has Rihanna ever demonstrated anything approaching a sense of humor? "Bitch Better Have My Money" is camp fun, but it's not Ri laughing at herself. She doesn't do self-deprecation. Then again, we don't seem to be turning to her for that. Women: fabulous and fantastical. Men: legit, "real," and down-to-earth. As I see it, that's a textbook double standard, and not what I would call liberation.

Who, if anyone, is a serious contender to become the next major male pop star? There are certainly challengers (see sidebar above), but let's end on the guy who has taken more shots than anyone in recent pop history and yet could mount a comeback that would rank among the stories of the year: Justin Bieber. He may have acted the entitled fool at times, but his recent antics pale in comparison with what countless rock and hip-hop stars have gotten away with throughout history—behavior that went on to become the stuff of music legend. Peeing in a bucket, stepping on a flag, and egging a house? Please. (Google this: Shark Zeppelin Seattle. You're welcome.)

Yet Bieber's wild-child nonsense was enough to get him pilloried on comment boards and comedy shows around the globe, and throw a major pop career off the tracks before it even had the chance to transition from tween pop into something more grown-up.

Still, maybe that's what he needed. Maybe, like Miley, Bieber needed to blow up the old model and start anew. Very few can transition from boy to man as smoothly as Timberlake did, and as Powers observes, "For all of our fluidity and our ability to absorb different ideas, we need those clear transitions. If they don't make those, it makes our consumers uncomfortable. And I think that's what's happening with Bieber." But that doesn't mean that despite some epic bumps in the road, he won't evolve and return stronger. His collaboration with Diplo and Skrillex on Jack Ü's "Where Are Ü Now" is one of the year's unexpected triumphs. And reports that his next record will feature collaborations with two of our most forward-thinking musical visionaries, Kanye West and Rick Rubin, are encouraging.

I'd like to see him get on with that and dispense with the endless Instagram and Snapchat teases of possible collaborations with one pal after another. If Bieber's natural talents can win out, if he can just get more comfortable in his own skin, if he can take the advice of one of pop's leading ladies and "shake off" the hate, not feeling pressured to do anything but make the best record he can, I wouldn't bet against him. Second acts are possible, especially when you're 21. He just may make a Belieber out of you yet. ■

John Norris *has been a music journalist for more than 25 years. He worked as an on-air correspondent for MTV from 1992 to 2008, and was a supervising producer for Fuse News. He lives in New York City.*

MAHONE: FREDERICK M. BROWN/GETTY IMAGES; MENDES: SONIA RECCHIA/GETTY IMAGES; THE WEEKND: JOHNNY NUNEZ/WIREIMAGE.COM; EZRA: ASH KNOTEK/ZUMAPRESS.COM; SIVAN: KEVIN WINTERS/GETTY IMAGES; NORRIS: ROB KIM/GETTY IMAGES

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BEST { IN } Class

Movies don't just reflect our times. Sometimes they define them. Whether they're telling us what to say ("As if!"), how to dress ("On Wednesdays we wear pink"), or which music to listen to ("In Your Eyes"), there's nothing like a high school film to help us figure out who we are. On the 20th anniversary of Clueless, *we flash back to the* **COMING-OF-AGE MOVIES** *that meant the most to us in our formative years. (And sorry,* Reality Bites *fans—we love it, but that's a postcollege flick!)*

CLASS OF '82

Fast Times at Ridgemont High

DIRECTED BY *Amy Heckerling*
STARRING *Judge Reinhold, Jennifer Jason Leigh, Phoebe Cates*

Cameron Crowe went undercover as a high schooler to write this SoCal virginity-losing odyssey. It not only introduced the world to Nicolas Cage, Anthony Edwards, Eric Stoltz, and Forest Whitaker, it helped launch Sean Penn's career.

EVERYONE WANTED TO BE

Spicoli. Penn's surfer defined '80s cool with his wavy blond locks, Baja jackets, and antiauthority attitude. Oh, and weed.

YOU'VE QUOTED

"All I need are some tasty waves, a cool buzz, and I'm fine." —SPICOLI

YOU KNOW ALL THE WORDS TO

"SOMEBODY'S BABY," *Jackson Browne (written for the film)*

YOU LOVE THESE MOVIES, TOO

ENDLESS LOVE, FAME, ZAPPED!

'83

Risky Business

DIRECTED BY *Paul Brickman*
STARRING *Tom Cruise, Rebecca De Mornay, Curtis Armstrong*

A high school senior in a well-manicured Chicago suburb explores the limits of freedom when his parents leave town and he meets an alluring hooker who teaches him there's more to life than dancing in your underwear.

EVERYONE WANTED TO BE

Joel. Cruise gets to have hot sex on a midnight train and gets into Princeton.

YOU'VE QUOTED

"There's one thing I've learned in all my years. Sometimes you gotta say, 'What the f---.'" —JOEL

YOU KNOW ALL THE WORDS TO

"OLD TIME ROCK & ROLL," *Bob Seger*

YOU LOVE THESE MOVIES, TOO

THE OUTSIDERS, SIXTEEN CANDLES, VALLEY GIRL

FAST TIMES AT RIDGEMONT HIGH: SIXTEEN CANDLES: UNIVERSAL/EVERETT COLLECTION (3); RISKY BUSINESS: WARNER BROS./KOBAL COLLECTION

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'85

The Breakfast Club

DIRECTED BY *John Hughes*
STARRING *Emilio Estevez, Anthony Michael Hall, Judd Nelson, Molly Ringwald, Ally Sheedy*

Un til Hughes, no one explored the adolescent psyche this accurately or this tenderly. The genre-defining director wrote the most heartfelt love letter to teens.

EVERYONE WANTED TO BE

Take your pick: "Each one of us is a brain...and an athlete... and a basket case...a princess...and a criminal. Does that answer your question?"

YOU'VE QUOTED

"So it's sorta social. Demented and sad, but social." —JOHN

YOU KNOW ALL THE WORDS TO

"DON'T YOU (FORGET ABOUT ME)," *Simple Minds*

YOU LOVE THESE MOVIES, TOO

BACK TO THE FUTURE, FOOTLOOSE, THE GOONIES, THE KARATE KID, WEIRD SCIENCE

'86

Ferris Bueller's Day Off

DIRECTED BY *John Hughes*
STARRING *Matthew Broderick, Mia Sara, Alan Ruck, Jennifer Grey*

Ferris Bueller played out every high school student's fantasy when he ditched class with his girlfriend and BFF to have what might be the best day ever: leading a parade through the streets of Chicago, stealing a Ferrari, and (almost) getting his sister arrested. Yes, please!

EVERYONE WANTED TO BE

Ferris. Undoubtedly it's great to be Sloane, what with the perfect hair and boyfriend, but in the history of cinema, there's hardly been a character as charismatic, mischievous, and downright cool as Broderick's Bueller.

YOU'VE QUOTED

"Life moves pretty fast. If you don't stop and look around once in a while, you could miss it." —FERRIS

YOU KNOW ALL THE WORDS TO

"OH YEAH," *Yello*

YOU LOVE THESE MOVIES, TOO

PRETTY IN PINK, SOME KIND OF WONDERFUL, STAND BY ME

'89*

Heathers

DIRECTED BY *Michael Lehmann*
STARRING *Winona Ryder, Christian Slater, Shannen Doherty*

Few high school films have really gone there when it comes to the dark underbelly of being a teenager—and by *there*, we mean treacherous cliques and a homicidal-maniac boyfriend bent on mass destruction.

EVERYONE WANTED TO BE

Veronica Sawyer. Who's cooler than Ryder as she conquers her Heather counterparts, grabs the brass scrunchie, and manages to ditch her bad-boy boyfriend just before the end of the world?

YOU'VE QUOTED

"What is your damage, Heather?" —VERONICA

YOU KNOW ALL THE WORDS TO

"TEENAGE SUICIDE (DON'T DO IT)," *Big Fun*

YOU LOVE THESE MOVIES, TOO

CAN'T BUY ME LOVE, DIRTY DANCING, THE LOST BOYS, SUMMER SCHOOL

Say Anything...

DIRECTED BY *Cameron Crowe*
STARRING *John Cusack, Ione Skye*

Can a decidedly average guy who dreams of kickboxing find love with his longtime crush? In the '80s, all it took was a dream and a boombox blaring Peter Gabriel.

EVERYONE WANTED TO BE

Lloyd Dobler. Cusack's heartbreaker was the perfect precursor to '90s-emo boyfriends. If you didn't want to be him, you wanted to date him.

YOU'VE QUOTED

"I gave her my heart, and she gave me a pen." —LLOYD

YOU KNOW ALL THE WORDS TO

"IN YOUR EYES," *Peter Gabriel*

YOU LOVE THESE MOVIES, TOO

DEAD POETS SOCIETY, LEAN ON ME, SHAG

*A YEAR SO AWESOME, WE PICKED TWO!

THE BREAKFAST CLUB: MCA/EVERETT COLLECTION (2); FERRIS BUELLER'S DAY OFF: MPTV.NET; SOME KIND OF WONDERFUL: PARAMOUNT PICTURES/EVERETT COLLECTION; HEATHERS: NEW WORLD PICTURES/EVERETT COLLECTION; SAY ANYTHING...: GRACIE/KOBAL COLLECTION

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'93

Dazed and Confused

DIRECTED BY *Richard Linklater*
STARRING *Wiley Wiggins, Matthew McConaughey, Jason London, Parker Posey*

Attention, '90s hippies: Turn on some Jerry, blaze up a J, and prepare for some hardcore hazing—school's out for the summer in this '70s-set period piece chronicling the last day of the semester. (Come for Ben Affleck, stay for peak Posey.)

EVERYONE WANTED TO BE

"Woody" Wooderson. Welcome to the OG McConaughey-day; "alright, alright, alright" was even in his Oscar acceptance speech.

YOU'VE QUOTED

"That's what I love about these high school girls, man. I get older, they stay the same age." —*WOODERSON*

YOU KNOW ALL THE WORDS TO

"LOW RIDER," *War*

YOU LOVE THESE MOVIES, TOO

BOYZ N THE HOOD, DON'T TELL MOM THE BABYSITTER'S DEAD, PUMP UP THE VOLUME

'95

Clueless

DIRECTED BY *Amy Heckerling*
STARRING *Alicia Silverstone, Stacey Dash, Brittany Murphy, Paul Rudd, Donald Faison*

Good luck finding more potent quotables than in this send-up of Jane Austen's *Emma*, set in the alternate universe of Beverly Hills. Cher Horowitz has the best of everything, including a teen ennui that drives her to make over sweet, oblivious Tai and fall for her stepbrother, Josh.

EVERYONE WANTED TO BE

Cher Horowitz. Silverstone nailed the sartorial sensation with sarcasm and sass to boot. Would we want to be anyone else? As if!

YOU'VE QUOTED

"Why am I even listening to you? You're a virgin who can't drive." —*TAI*
"That was way harsh, Tai." —*CHER*

YOU KNOW ALL THE WORDS TO

"ROLLIN' WITH MY HOMIES," *Coolio*

YOU LOVE THESE MOVIES, TOO

THE BASKETBALL DIARIES, HACKERS, KIDS

'98

Can't Hardly Wait

DIRECTED BY *Harry Elfont and Deborah Kaplan*
STARRING *Jennifer Love Hewitt, Ethan Embry, Lauren Ambrose, Seth Green*

In this graduation-party-blowout favorite, geeky loner Preston loses a missive he wrote professing his love for No. 1 babe Amanda Beckett. Of course, she finds the letter, finds him, and they even make out. Along the way, his classmates lose their virginity while he talks to an angel dressed as a stripper. Typical high school melodrama.

EVERYONE WANTED TO BE

Preston. Embry's sweet underdog pines longingly to Barry Manilow's "Mandy."

YOU'VE QUOTED

"I can't feel my legs! I have no legs!" —*WILLIAM*

YOU KNOW ALL THE WORDS TO

"CAN'T GET ENOUGH OF YOU BABY," *Smash Mouth*

YOU LOVE THESE MOVIES, TOO

ROMEO + JULIET, THE CRAFT, I KNOW WHAT YOU DID LAST SUMMER, RUSHMORE

'99

American Pie

DIRECTED BY *Chris and Paul Weitz*
STARRING *Jason Biggs, Chris Klein, Seann William Scott, Alyson Hannigan, Mena Suvari*

Pie cast a raunchy spell over high schoolers who perhaps lived vicariously through the film's coital cravings. Four horny teens vow to lose their virginity by graduation, and apple pie has never looked the same.

EVERYONE WANTED TO BE

Oz. Klein's dreamy lacrosse player had it all: the body, the brains, the voice, the sensitivity...sorry, can you repeat the question?

YOU'VE QUOTED

"This one time, at band camp...?" —*MICHELLE*

YOU KNOW ALL THE WORDS TO

"LAID," *James*

YOU LOVE THESE MOVIES, TOO

CRUEL INTENTIONS, ELECTION, 10 THINGS I HATE ABOUT YOU, VARSITY BLUES

DAZED AND CONFUSED: STEVE SCHAPIRO (2); *BOYZ N THE HOOD*: COLUMBIA/KOBAL COLLECTION; SILVERSTONE: ELLIOTT MARKS; DASH AND SILVERSTONE: EVERETT COLLECTION; *CAN'T HARDLY WAIT*: COLUMBIA TRISTAR/THE KOBAL COLLECTION; *RUSHMORE*: TOUCHSTONE/PHOTOFEST; *AMERICAN PIE*: VIVIAN ZINK (3)

'00

Bring It On

DIRECTED BY *Peyton Reed*
STARRING *Kirsten Dunst, Eliza Dushku, Gabrielle Union*

A cheerleading captain, her new recruit, and an empathetic rival brought big-screen cred to a written-off sport, giving voice and heart to a huge population of girls who are much more than their pom-poms.

EVERYONE WANTED TO BE

Missy. Even though Dushku's broody teen moved from Los Angeles, the school had no gymnastics team, and cheerleading was her last resort, we found a team spirit animal.

YOU'VE QUOTED

"Courtney, this is not a democracy, it's a cheerocracy." —*TORRANCE*

YOU KNOW ALL THE WORDS TO

"BRRR, IT'S COLD IN HERE," (*It's not a song, but it* could *be.*)

YOU LOVE THESE MOVIES, TOO

ALMOST FAMOUS, LOVE & BASKETBALL, ROAD TRIP, THE VIRGIN SUICIDES

'04

Mean Girls

DIRECTED BY *Mark Waters*
STARRING *Lindsay Lohan, Rachel McAdams, Lacey Chabert, Amanda Seyfried*

Homeschooled Cady is thrown to the beasts of North Shore High: queen bees known as the Plastics. The joke is that your high school could never be as cliquey. The truth? It totally was.

EVERYONE WANTED TO BE

Regina George. McAdams was the queen bee. Duh.

YOU'VE QUOTED

"On Wednesdays we wear pink." —*KAREN*

YOU KNOW ALL THE WORDS TO

"MILKSHAKE," *Kelis*

YOU LOVE THESE MOVIES, TOO

DONNIE DARKO, FRIDAY NIGHT LIGHTS, NAPOLEON DYNAMITE, SAVE THE LAST DANCE

'07

Superbad

DIRECTED BY *Greg Mottola*
STARRING *Michael Cera, Jonah Hill, Christopher Mintz-Plasse, Emma Stone*

There's potty mouth, and then there's the filthy banter of two dorks just trying to make it to a party. This postmodern movie says what we're all thinking about underage drinking and high school strata—and the aspiration of greatness.

EVERYONE WANTED TO BE

McLovin. Geeky Fogell (Mintz-Plasse) rocked a fake ID that made McLovers out of us all.

YOU'VE QUOTED

"You know when you hear girls saying, 'Ahh, I was so s---faced last night, I shouldn't have f---ed that guy'? We could be that mistake!" —*SETH*

YOU KNOW ALL THE WORDS TO

"THESE EYES," *The Guess Who*

YOU LOVE THESE MOVIES, TOO

JUNO, SHE'S THE MAN, THE SISTERHOOD OF THE TRAVELING PANTS

'12

The Hunger Games

DIRECTED BY *Gary Ross*
STARRING *Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth*

If you thought high school was hard, acne and driving tests pale in comparison with the brutal teenage treachery of the games in this dystopian YA adaptation (a.k.a. life in high school...if it existed in Panem).

EVERYONE WANTED TO BE

Katniss (Lawrence). The love triangle? The costumes? The determination to change the world? We volunteer as tribute.

YOU'VE QUOTED

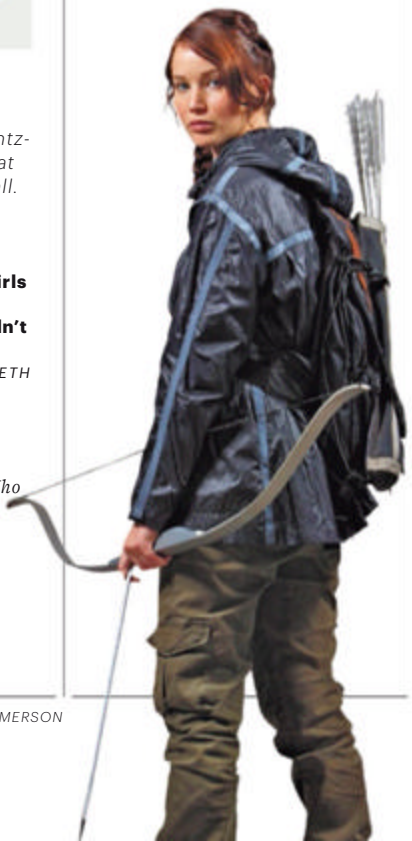
"Happy Hunger Games, and may the odds be ever in your favor." —*EFFIE*

YOU KNOW ALL THE WORDS TO

"THE HANGING TREE," *Jennifer Lawrence (It came a little later in the franchise, but you have to admit it's the best.)*

YOU LOVE THESE MOVIES, TOO

EASY A, HARRY POTTER AND THE DEATHLY HALLOWS—PARTS 1 AND 2, TWILIGHT



BRING IT ON: KEN JACQUES; *LOVE & BASKETBALL:* S. BALDWIN; MCADAMS: PARAMOUNT/EVERETT COLLECTION; *FRIDAY NIGHT LIGHTS:* RALPH NELSON; *SUPERBAD:* MELISSA MOSELEY; *THE HUNGER GAMES:* TIM PALEN

WRITTEN BY BILL KEITH, DANIELLE NUSSBAUM, C. MOLLY SMITH, MARC SNETIKER, DAN SNIERSON, AND SARA VILKOMERSON

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ARNOLD V

TERMINATOR GENISYS PITS A 67-YEAR-OLD SCHWARZENEGGER AGAINST A VERSION OF HIMSELF 30 YEARS YOUNGER. THE FILMMAKERS DEPLOYED CUTTING-EDGE TECHNOLOGY TO TAKE HIM BACK IN TIME. MEET THE FIRST "SYNTHESPIAN."

BY NICOLE SPERLING

MELINDA SUE GORDON

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S ARNOLD

DIGITAL ARNOLD

TURNS OUT, if you stare at Arnold Schwarzenegger long enough, you begin to notice that he has a slight bow in his nose and that his face, like most of ours, is asymmetrical, especially when he makes an expression. "One eye is always a bit wider than the other," says Sheldon Stopsack, a visual-effects supervisor tasked with creating this summer's flat-out wildest action scene. In *Terminator Genisys*, Schwarzenegger's time-traveling robot assassin battles no less a foe than...his younger self. "The greatest compliment we could get is if people think we reused footage from the 1984 movie," says producer David Ellison.

They didn't. James Cameron's original 1984 *The Terminator* includes an early scene that has become a sci-fi touchstone: A naked man (Schwarzenegger) arrives in a flash of lightning and smoke at the Griffith Observatory in Los Angeles, takes on three punk rockers who harass him, and steals their clothes. For *Genisys* (out July 1), the filmmakers re-created that

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HOW TO MAKE A NEW ARNOLD

STEP 1: FIND THE RIGHT BODY DOUBLE
The production scoured the globe for a man with a 50-inch back who could double for a young Arnold Schwarzenegger. They found their guy in 27-year-old Brett Azar, an Australian bodybuilder. "Brett was the only one who matched those specifications," says producer David Ellison. "It turns out Arnold was his idol." On set, Azar faced off against Schwarzenegger in the fight scene between the two Terminators. Then the special-effects team got involved.

STEP 2: BUILD THE DIGITAL FACE
Every detail of Schwarzenegger's face was stored in a vast library of images that animators used to create the actor's younger face. The technicians also conducted a performance-capture session with Schwarzenegger to record his present-day features. "We took the results from this facial-capture session and tried to map that onto our younger build and compensate for the discrepancy between the ages," says MPC effects supervisor Sheldon Stopsack.

STEP 3: PERFECT THE BODY LANGUAGE
The multidimensional shots of Schwarzenegger's physique captured in the 1977 documentary *Pumping Iron* became crucial pieces of information while building the young Arnold—helping to re-create everything from his pecs to his glutes. "Arnold's body is so unique, we really had to deviate from the [body double]," Stopsack says. "We digitally replaced Brett for the majority of the shots in favor of creating realism and believability."

scene, but with a pivotal twist. This time, the Terminator shows up in the same spot in the '80s, on a mission to eradicate Sarah Connor (*Game of Thrones*' Emilia Clarke), but runs into his older self—a now heroic cyborg who has become a father figure to Sarah. The old and young Terminators, 30 years apart in age, then tangle in an epic matchup while the punks look on. Schwarzenegger, 67, loves the scene. "I think it's very smart to use my age in this way," he says. "It's very well-thought-out."

It kind of had to be, because that one scene required an entire team to design and create a fully digital, photo-real Schwarzenegger, something that had never been done this extensively on screen with a living actor. When Stopsack, who has worked on *Guardians of the Galaxy* and *X-Men: Days of Future Past*, first heard the idea of creating a synthetic actor—or "synthespian"—he was equal parts excited and terrified. "It's a completely crazy idea due to the sheer complexity of the task," he says. "To work on a digital human being is considered the holy grail in visual effects."

"I THINK IT'S VERY SMART TO USE MY AGE IN THIS WAY."
—ARNOLD SCHWARZENEGGER

The ambitious digital trickery required Stopsack's team of animators and designers at MPC to labor for 12 tension-filled months to create 35 shots that fill a mere five minutes of screen time.

Stopsack and the film's VFX supervisor Janek Sirrs had to search through practically every piece of archival footage ever shot of Schwarzenegger (yes, even *Kindergarten Cop*) and take a deep dive into his 1977 documentary *Pumping Iron* (see sidebar, left). "I think they've looked at more photographs of Arnold Schwarzenegger than any two people on the planet," says Ellison. The sequence was fine-tuned until the very last second—it was completed just 30 minutes before the final print was submitted to the studio. "It was down to the wire," Ellison says. ■

TERMINATOR 2: JUDGMENT DAY: MPTV.NET; *TWINS*: PHOTOFEST; *TOTAL RECALL*: EVERETT COLLECTION; *PUMPING IRON*: THE KOBAL COLLECTION

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THE REINVENTION OF JOHN CONNOR

In *Genisys*, Aussie actor Jason Clarke steps into one of sci-fi's most iconic roles, and takes it in a radical new direction

JASON CLARKE
Terminator Genisys (2015)
To play Connor, Clarke studied passages from *Hamlet* and a speech by Steve Jobs.

EDWARD FURLONG
Terminator 2: Judgment Day (1991)
Furlong's Connor is a wisecracking delinquent/future savior of the human race. He's also the one who teaches the Terminator to say "Hasta la vista, baby."

NICK STAHL
Terminator 3: Rise of the Machines (2003)
After his mother's death from cancer, Stahl's Connor is living off the grid, and all that prepping for the end of the world has left him weary and subdued.

CHRISTIAN BALE
Terminator Salvation (2009)
Judgment Day came and went, and Bale's Connor is now battle-scarred—a freedom fighter who has finally assumed the messianic role he was destined for.

OVER THE PAST decades, multiple actors have portrayed John Connor, the leader of the men-against-machines war at the center of the *Terminator* film franchise. But not one of them has had a chance to play him as the villain. That is, until now. Almost halfway through *Terminator Genisys*, Connor, played by Australian actor Jason Clarke, is revealed to be a human/machine hybrid who fights on the side of Skynet. "Technology has become more and more ingrained inside of us, and he becomes the ultimate realization of that," Clarke, 45, says. "You understand that this changes the game."

To prep for the role, Clarke—who most recently starred in *Dawn of the Planet of the Apes*—looked back to an earlier installment in the sci-fi saga, drawing inspiration from the wary preteen rebel played by Edward Furlong in *Terminator 2: Judgment Day*. "There was an energy in him, that reckless thing that just seemed to work," he says. To give Connor's fall a greater emotional punch, Clarke emphasized his more noble virtues in the film's early scenes. For a key moment in which Connor delivers a rousing speech to the troops, Clarke consulted passages from *Hamlet* and *Henry V* and even a speech from Steve Jobs. "I like that I can do a massive film like this and still talk about character," he says. Producer David Ellison says that nuance was exactly what the movie needed. "You have to fall in love with John Connor in the first 20 minutes or the turn won't be tragic," he says. "I think Jason really accomplishes that. When you get to the big reveal, it's heartbreaking." —*Nicole Sperling*

CLARKE: MELINDA SUE GORDON; FURLONG: ZADE ROSENTHAL; STAHL: PHOTOFEST; BALE: T ASSET ACQUISITION

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Movies

Mark Wahlberg and Ted (voiced by Seth MacFarlane)

Ted 2

STARRING *Mark Wahlberg, Seth MacFarlane, Amanda Seyfried*

DIRECTED BY *Seth MacFarlane*

R, 1 HR., 48 MINS.

By Chris Nashawaty

LIKE ITS 2012 PREDECESSOR, Seth MacFarlane's *Ted 2* kicks off like a delirious blast of laughing gas. Even though we're all familiar with the film's one-joke premise by now—the raunchy, bromantic adventures of an affably underachieving Boston chowderhead (Mark Wahlberg) and his childhood pal, an adorable stuffed bear come to foulmouthed life (voiced by MacFarlane)—the sequel still manages to walk the tightrope between clever and crass. For a while, at least. Then, after the 10th or 11th semen gag, crass wins out, leaving clever in the dust. That's when you realize what it must be like to be trapped in detention with a bunch of 15-year-old boys who think there's nothing more hilarious than repeating the same jokes about porn, pot, and pulling your pud over and over again. It's funny, until it's not.

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Picking up shortly after the first film left off, Wahlberg's John is in the dumps after breaking up with his wife (played by Mila Kunis in the first film), while Ted has tied the knot with Tami-Lynn (Jessica Barth), a gum-snapping townie who works in the same supermarket. The couple's honeymoon phase is over, so they decide to save their marriage by having a kid. Problem is, as lifelike as Ted seems, he's still an anatomically incorrect plush toy. So he and his "thundah buddy fa life," John, have to find a sperm donor, leading to sticky encounters with Flash Gordon himself (Sam J. Jones) and Patriots quarterback Tom Brady. After failing to procure celebrity seed, Ted and Tami-Lynn move on to adoption. But it turns out that the state refuses to recognize Ted as a person, and the film quickly downshifts into a civil rights crusade to prove that Ted's more than just John's property. He deserves rights. With Amanda Seyfried as their stoned counselor, they take Ted's case to court. There's also a needless subplot about Giovanni Ribisi as a creepy janitor scheming with Hasbro to kidnap Ted to see what makes him tick.

Plenty of decent movies have been built on flimsier narrative scaffolding than *Ted 2*'s, but MacFarlane and writers Alec Sulkin and Wellesley Wild are smarter than a lot of the material they've come up with here. Sure, some of their jokes are inspired (Liam Neeson stealthily buying a box of Trix cereal worried that it's just for kids; a series of jabs at Seyfried's Gollum-esque saucer eyes), but too many are just loutish and lazy and don't land. Of course, not every comedy—even the proudly lowbrow ones—has to be a Mensa-level exercise in meta humor. But MacFarlane, who takes such mischievous delight in thumbing his nose at the uptight guardians of political correctness that he almost seems to get off on turning himself into a target (most notably with his "We saw your boobs" 2013 Oscar-hosting gig), tends to be sharper than the inoffensively offensive gags he tosses off here. Which is a shame because he's just handing his detractors more ammo. At some point, MacFarlane will probably have to give up his *Did I say that?* merry prankster routine and grow up a little. When that time comes, I have no doubt he'll nail it. **C+**

THIS FILM CONTAINS THE FOLLOWING:

D	CC	UC	PB	JL
DEFLATEGATE	COMIC-CON	URINAL CAKES	PHALLIC BONG	JAY LENO

A LITTLE CHAOS: ALEX BAILEY; *INSIDE OUT*: PIXAR

Kate Winslet and Jennifer Ehle

A Little Chaos

STARRING *Kate Winslet, Matthias Schoenaerts, Alan Rickman*
DIRECTED BY *Alan Rickman*
R, 1 HR., 52 MINS.
By Chris Nashawaty

IT'S BEEN EONS since Kate Winslet strapped on a corset for a frippery-festooned period drama. So there's a welcome sense of déjà vu seeing her in director Alan Rickman's *A Little Chaos*. Winslet stars as Sabine de Barra, a widowed landscape architect hired by Louis XIV's resident designer (Matthias Schoenaerts) to build an outdoor ballroom at Versailles. The French king, played by Rickman, says the project should be "a window to perfection." The only problem is that Schoenaerts' André is a fan of order, while Sabine's ideas are more radical when it comes to taming nature. It's only a matter of time before that corset's uncinched and the two find common ground in the boudoir. Winslet lends the film her usual brass and class, and Rickman is a droll, bewigged delight. But although the film is made with craft and care, its tale of repressed passion is too predictable. It could have used a little more chaos. **B–** L I V

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

	EW	IMDb, METACRITIC, ROTTEN TOMATOES			AVG.
INSIDE OUT ↗	A	91	93	98	94
SPY	B+	76	75	95	82
ME AND EARL AND THE DYING GIRL	B+	83	74	80	79
DOPE	B	68	72	88	76
THE WOLFPACK	A–	67	75	79	74
INFINITELY POLAR BEAR	B+	72	66	82	73
THE OVERNIGHT	B	69	67	83	73
JURASSIC WORLD	B+	76	59	71	69
MANGLEHORN	B	67	58	38	54
SAN ANDREAS	B–	66	43	50	53

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Cassidy Gifford Scares Her Mother

With only a few family-film credits to her name, the actress, 21, makes her horror debut in **The Gallows**. And her famous mom, Kathie Lee Gifford, has something to say about it. —TIM STACK

YOU PROBABLY recognize Cassidy Gifford's last name. The 21-year-old actress is the youngest child of NFL icon Frank Gifford and *Today* cohost Kathie Lee Gifford. Being in the spotlight runs in the family, and Gifford knew from a young age that she wanted to perform. "When I was little, I really wanted to be a Rugrat," she says of the Nickelodeon cartoon. "I didn't understand that you couldn't be an animated character."

Gifford's new movie is as far away from *Rugrats* as possible. The Connecticut native stars in the found-footage film *The Gallows*, out July 10. Produced by horror maestro Jason Blum (*The Purge*), the movie follows a group of teens putting on a high school play and being stalked by what may or may not be the ghost of a former student. Gifford plays the aptly named Cassidy, a not-so-nice teenager. "You can say mean—you don't have to tiptoe around it," says the actress, who last appeared in the 2014 Christian drama *God's Not Dead*. In one of the main sequences of *The Gallows*, Gifford is crying directly into the camera before being pulled by a noose down a hallway. It sounds physically draining, but Gifford says the emotional preparation for the scene was the most challenging part. "I would sometimes take a couple of hours to be by myself. I'd try to leave my stomach a little bit empty and drink tons of water. I had this one playlist that was my go-to. It became almost routine to get back into that place."

Cassidy's not the only Gifford kid making movies. Her older brother, Cody, a USC grad, studied to become a filmmaker. Does that mean there could be a family collaboration in the future? "That's my mom's dream," Gifford admits. "My mom's always like, 'That's perfect. You can just cast your sister.' And it's just, like, crickets." Even though Mom doesn't call the shots, she's proud of her daughter's scream-queen turn. "We're so excited for her!" says Kathie Lee, before adding, "Personally, I prefer that the next project be a romantic comedy, please."

(Clockwise from top) Cassidy Gifford; with mom Kathie Lee; in *The Gallows*

GIFFORD: STEPHANIE DIANI; THE GIFFORDS: BEN HIDER/GETTY IMAGES

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Josh Hutcherson and Benicio Del Toro

Escobar: Paradise Lost

STARRING *Benicio Del Toro, Josh Hutcherson, Claudia Traisac*
DIRECTED BY *Andrea Di Stefano*
R, 2 HRS. By Chris Nashawaty

IT MIGHT SOUND like a bizarre oversight, but there isn't nearly enough Pablo Escobar in Andrea Di Stefano's new film, *Escobar: Paradise Lost*. Instead, the story of the Colombian drug kingpin's early-'90s downfall is told from the perspective of a Canadian surf bum (Josh Hutcherson) who travels to South America and falls in love with the narcotrafficker's niece (Claudia Traisac), only to be sucked into her uncle's violent web. The approach is both misguided and mystifying. We've all seen movies about famous—and infamous—figures told from the fringe perspectives of Rosencrantz-and-Guildenstern-type characters. But the biggest problem here is that Benicio Del Toro is so hypnotic and quietly compelling as Escobar, you want him to be in every scene, rather than AWOL for large chunks of the film. Hutcherson is fine (if a bit bland) as the naive gringo blind to Escobar's blood-spilling reign of terror because he's in love. But the actor just doesn't possess the charisma to tide the audience over while they wait for Del Toro's next subtle power play. With his sleepy, hooded eyes, shaggy beard, and bulging pot-belly, Del Toro plays Escobar like a gone-to-seed psycho in gym shorts. He's evil, to be sure. There's a pile of his rivals' corpses to prove that much. But he's also a fascinatingly spooky contradiction. We see him basking in the proud glow of his extended family, crooning to his beloved wife, and desperately praying to God over the phone with his mother as the government's noose tightens around him. One minute he might be dedicating a clinic to the poor like Robin Hood, and the next he's quietly threatening his henchmen, trying to sniff out a potential Judas. Del Toro, even with his slow-pulse portrayal (delivered largely in Spanish), shows us all of Escobar's varied sides and delicate shadings. It's a terrific performance. It's just a shame that his director thought it should be a supporting one. **C**

3½ Minutes, Ten Bullets

DIRECTED BY *Marc Silver*
NR, 1 HR., 29 MINS. By Leah Greenblatt

DAYS AFTER THE DEATH of his only child, Jordan, Ron Davis opened a text message: "I just want to welcome you to a club that none of us want to be in." It came from the father of Trayvon Martin—another black, unarmed 17-year-old whose fatal 2012 shooting became a flash point for the national conversation on race, gun culture, and Stand Your Ground laws.

Marc Silver's sobering documentary offers a feature-length examination of what went wrong the night a 47-year-old white software developer named Michael Dunn pulled into a Jacksonville, Fla., gas station and, after a brief altercation over loud music, emptied 10 bullets into the SUV containing Jordan and three other friends. Dunn insisted it was self-defense; police never found evidence of a credible threat, nor the weapon he claimed Jordan brandished at him. He was found guilty of first-degree murder.

Dunn makes an easy villain—the lack of empathy and self-awareness exposed in his testimony and jailhouse recordings is staggering—and *Ten Bullets* doesn't do much to explore his background or motivations. But it works hard to expose the slow grind of justice and terrible human cost behind the headlines. And in showing Jordan as not just a statistic but a sweet, strong-willed kid who loved girls and clothes and was comically bad at basketball, it gives something back to him: the voice that Michael Dunn silenced when he reached for his pistol. **A–**

Jordan Davis, center

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I want equality
for women
and men.
I am HeForShe.
Join me at HeForShe.org
Gender equality is not only a women's issue, it is a human rights issue that impacts us all. Become a HeForShe and join UN Women's solidarity movement for gender equality.
UN WOMEN
UN Women is the UN organization dedicated to gender equality and the empowerment of women. Photo by Celeste Sloman
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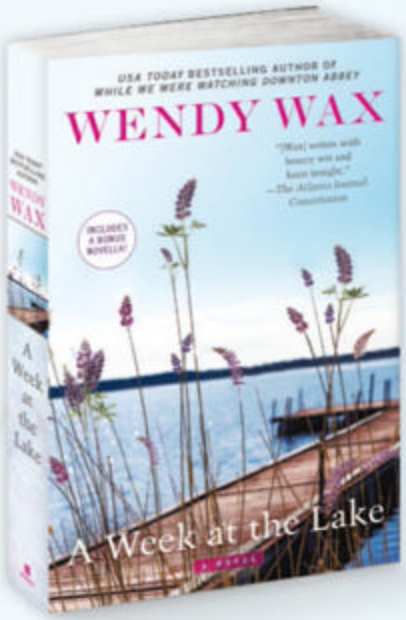
NEW from the bestselling author of *The House on Mermaid Point*

WENDY WAX



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JAMES HORNER
1953–2015

James Cameron Looks Back

Director James Cameron spoke to EW about his friend, Oscar-winning composer James Horner, who at press time was presumed dead at age 61 after a plane crash on June 22. Cameron met Horner 35 years ago on a Roger Corman movie, and they worked together three times over the decades. "He was such a sweet, lovely guy," Cameron says.
—JOE McGOVERN

TITANIC (1997)
"I remember exactly where I was sitting when he played the *Titanic* music for the first time. It was a cloudy day in March and it was just James and I together in his studio in Malibu. And he sat down and played a solo piano theme and I cried. I sat there and cried. He played three themes for me that day and I was in tears after every one. I said to him, 'You've done it.' And he said, 'I haven't done anything yet.' And I said, 'James, you've done it.' I didn't want another typical lush period score with big strings. And a lot of the power of the music is in the solutions that James came up with—the choral voices, the uilleann pipe, the Irish bagpipe, the pennywhistle, the solo piano. All used so hauntingly and effectively. He was the heart of the film, absolutely."

ALIENS (1986)
"James was really hitting his stride as a composer when he did *Aliens*. There was such incredible energy in it. And that score has been used so much as temp music. It seemed like every film I saw for the next 10 years was using James' score for temp. Trailers were using it. He got an Academy Award nomination, and I think we knew we were bound to work together again."

AVATAR (2009)
"I had just seen him six weeks or so ago at the Royal Albert Hall in London for a live performance of the entire score of *Titanic*. It was a really good reunion. And afterwards all we talked about was 'What are we gonna do about the *Avatar* sequels?' He was a very young 61 and raring to go on that. I'm not thinking about the problem of replacing James right now. I'm just feeling really, really sad that I won't experience that teamwork again."

CAMERON: GABRIEL OLSEN/GETTY IMAGES; HORNER: GEORG HOCHMUTH/EPA/LANDOV; *TITANIC*: MERIE W. WALLACE; *ALIENS*: PHOTOFEST; *AVATAR*: WETA

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Onni Tommila and Samuel L. Jackson in *Big Game*

Also Playing

Advantageous
NR, 1 HR., 31 MINS.

In this futuristic allegory, a mother (Jacqueline Kim) decides to transfer her consciousness into a younger, more ethnically universal body in order to provide for her daughter. Unfortunately, the stilted script and portentous direction make *Advantageous*, a film written and directed by Asian-American women, a missed opportunity. **C**
—Kevin P. Sullivan L V

Big Game
PG-13, 1 HR., 26 MINS.

Think *Rambo: First Blood Part II* with a Finnish twist. Sent into the forest to prove himself a man, 13-year-old Oskari (Onni Tommila) stumbles into a plot to assassinate the President of the United States (Samuel L. Jackson). The premise is never boring and leads to some decent action, but the lame dialogue and underuse of the strong supporting cast, including Jim Broadbent and Felicity Huffman, weigh the whole thing down. As a throwback, *Big Game* understands the thrills of retro action but never earns its big moments. **B–**
—Kevin P. Sullivan
L I V

EW **MORE ON EW.COM** You can find our reviews of *Batkid Begins, Max* (both in theaters June 26), and *Minions* (July 10) on EW.com

Eden
R, 2 HRS., 11 MINS.

An episodic chronicle of the French EDM scene that birthed Daft Punk in the '90s and '00s, director Mia Hansen-Løve's import is both meandering and occasionally maddening. Based on the experiences of her brother, *Eden* stars Félix de Givry as Paul, a rising DJ who lives to hypnotize clubgoers with his infectious brand of disco-inspired garage beats until his musical passion no longer loves him back. He literally gets lost in the music, leading to a string of shattered relationships and problems with drugs and money. Not surprisingly, the soundtrack is fantastic, but Paul is a bit of a cipher and the story swirling around him drifts and drags like a dance remix that doesn't quite know when to end. **B–**
—Chris Nashawaty L

James Marsden in *Into the Grizzly Maze*

Fresh Dressed
NR, 1 HR., 22 MINS.

Fashion is the primary focus of Sacha Jenkins' vibrant documentary on hip-hop style—and indeed, it leaves no Air Jordan or FUBU overall unturned. But the film smartly places those looks in a larger socio-economic context, tracing the line from Sunday-best traditions in black churches to Bronx B-boys and beyond. Excellent archival footage forms the visual backbone, while designers, taste-makers, and topline stars (including Sean "Puffy" Combs, Kanye West, Nas, and Pharrell) bring talking-head knowledge. Midway through, the narrative gets a little bogged down in the details of retail; still, *Fresh* is a colorful, comprehensive trip. **B+** *—Leah Greenblatt* L V

Into the Grizzly Maze
R, 1 HR., 29 MINS.

It's *Jaws* with claws in this ecological howler about estranged brothers (James Marsden and Thomas Jane) in the Alaskan wild taking on a killer grizzly. Billy Bob Thornton as a Quint-like hunter manages to spout lines like "He's smarter than your average bear" with a straight face. Razzies all around! **D**
—Chris Nashawaty
L I V

BIG GAME: STEPHANIE KULBACH

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Television

James Wolk and Nora Arnezeder

Zoo

Debuts June 30, 9 p.m.

CBS

By Jeff Jensen

THE ENTERTAINMENT-INDUSTRIAL complex is ingenious at imagining humanity's extinction. Environmental apocalypse. Viral apocalypse. Zombie apocalypse. To the apoca-pile, CBS adds *Zoo*, a new series that gives us...the pet-pocalypse! Or something like that. Killer kitties raining from trees, diabolical dogs luring men to their doom, lions around the world acting in concert to attack human beings for sport. *Now you know how it feels!* You might expect this show to be as purrrrrrfectly silly as that pun. Nope: *Zoo* is gripping, unpretentious fun.

The 2012 James Patterson/Michael Ledwidge novel on which the show is based is a glibly written page-turner that mixes speculative science, current events, and environmental concern. The quartet of high-powered screenwriters responsible for the TV version—Scott Rosenberg (*Con Air*),

HILARY BRONWYN GAYLE/CBS

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Nonso Anozie

Jeff Pinkner (*The Amazing Spider-Man 2*), and Josh Appelbaum and André Nemec (*Mission: Impossible—Ghost Protocol*)—use the book as inspiration, eschewing a faithful translation. They've expanded the scope, multiplied the characters, curtailed some sexist characterizations, and nixed a nutty ape named Attila. (Trust me, this is for the best.) The globe-trotting serial follows Jackson Oz (James Wolk), an American expat living in Botswana, who runs safaris with his best bud, Abraham (Nonso Anozie). When a pride of male lions goes psycho, Jackson wonders if his dead dad's crackpot theory that the planet's wildlife was mad as hell and not going to take it anymore was on target. Meanwhile, in L.A., crusading reporter/blogger Jamie Campbell (Kristen Connolly) teams with vet pathologist Mitch Morgan (Billy Burke) to investigate a conspiracy linking lion attacks, missing cats, pesticides, and an evil conglomerate that owns, like, everything.

The writing is marked by sly political resonance and mordant wit. Lions, tigers, and maybe bears as activist/terrorist agents in a global counterculture uprising, fighting to make the world better by any means necessary? Provocative. Dark humor abounds. Note the victims in the premiere: piggish men. The second ep adds French spies and a subplot about a young family's fateful trip to the circus. The pace is swift, the vibe is creepy. The book's horror-movie animal attacks are too gruesome for network TV—most of the violence is off screen (I must admit, my inner gorehound was a bit disappointed)—so the series settles for well-staged suspense. There's a chilling moment when Jackson is in a sea of tall grass, hunting a lion he can't see; it's like *Jaws* on the savanna. The human actors are more than game, but Burke is a true hoot. His brand of wiseass misanthrope helps the nonsense go down easy. Mutating *Wild Kingdom* into a subversive fun-time apoca-thriller, *Zoo* is a worthy small-screen complement to a *Jurassic World* summer. **B**

ANOZIE: HILARY BRONWYN GAYLE/CBS; CONNOLLY: PATTI PERRET/CBS

A TRIP TO THE *ZOO*

The Season of Kristen Connolly

The 34-year-old actress, who first made waves playing a congressman's assistant on *House of Cards*, doubles down on the summer scares by starring on both *Zoo* and *The Whispers* (Mondays, 10 p.m.). —SHIRLEY LI

You're about to have two shows on air at the same time. How did you manage that?
Actually, I shot *The Whispers* in the fall, and then about a month later, *Zoo* came up. It was one of those things where I just got really lucky, and it happened to work out. I'm sure my parents will have a full DVR. [*Laughs*]

***Zoo* and *The Whispers* both fit the horror bill, and you starred in 2012's *The Cabin in the Woods*. Did you always want to work in this genre?**
I enjoy scary movies, but I wouldn't say I'm an avid fan. It wasn't a deliberate decision. As an actor just starting out, I just want to work on projects that are, hopefully, good. I had no idea it would happen, so I'm like, "Huh. I keep landing in these things! What's *up*?"

Which show did you find more challenging to shoot?
On *The Whispers*, I spend a lot of time in a house, shooting with Kylie Rogers, who plays my daughter, Minx. We had a lot of scenes together where we'd be done at a reasonable hour, we're clean and dry, and we just played games and did domestic activities. *Zoo* is definitely much more physical for me. We pretty much run around every day, and there are moments where everybody's like, "I'm hot. I'm sweaty." But it's great to be exhausted from having done your job in a good way.

Did you work closely with any live animals on *Zoo*?
Billy [Burke] and I had a scene with a lion cub. When I read it in the script, I was like, "*Aww*, this is going to be so cute! I can't wait!" And then the cub showed up on set so pissed off. They didn't let him take a nap because he had to be awake, so when he got to set, he was making noises and scratching the trainer's arms all bloody. [The trainers] were like, "Do you want to hold him?" And I was like, "No, thank you!" We cleared the set to let him sleep.... We shot the scene whispering because we didn't want to wake him up.

Your character on *Zoo* has a wild theory about the animals' behavior. Do you have one too?
I don't have any, but I hope the animals just eat all of the humans. [*Laughs*] Then the next season would just be animals.

On *Zoo*

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Scream

Debuts June 30, 10 p.m.
MTV
By Clark Collis

THE MOST PREDICTABLE way to begin this review of MTV's horror-flick adaptation would be to quote star John Karna's high school character, Noah, who explains early on, "You can't do a slasher movie as a TV series." So, given the predictable nature of the premiere itself, *let's do exactly that!* To be sure, *Scream* the TV show has cherry-picked the most obvious aspects of *Scream* the movie franchise, including Karna's fourth-wall-threatening film nerd (virtually a carbon copy of the character played by Jamie Kennedy in Wes Craven's original 1996 classic); actress Willa Fitzgerald's Sidney Prescott-esque nice-girl teen heroine, Emma Duval; and its ghostly masked killer. But what *Scream* hasn't imported from the big screen, at least in its pilot, is any sense of genuine dread. The opening death, for example, apes that of Drew Barrymore's home-alone demise in the first movie in so many ways, but being frightening isn't one of them. Then again, as Noah says at the end of the premiere—about both the events in the show and, meta-implicitly, the show itself—this reinvention is not a slasher tale at all but a drama that requires you to invest in its characters while forgetting that "somebody might die at every turn." In short, what *Scream* really wants to be is *Bates Motel*. That's not the worst ambition, but without the presence of a Vera Farmiga-level actor—or a character worthy of such a talent—it may be doomed. **B–**

John Karna, Willa Fitzgerald, and Bex Taylor-Klaus

Tatiana Maslany, Jordan Gavaris, and Kristian Bruun

Inside *Orphan Black*'s Seestra Supper

Here's how co-creator/director **John Fawcett** cooked up the season finale's four-clone meal. —DALTON ROSS

Orphan Black season finales are known for twists and turns and mysteries wrapped inside question marks wrapped inside enigmas. But they are starting to become known for something else—elaborate four-clone scenes that make you wonder, "How in the name of Olivier's tail did they pull that off?" Last year's finale ended with a crazy-ambitious clone dance party, and for the June 20 season 3 capper, co-creator/director John Fawcett had another trick up his sleeve. "How do you top a four-clone dance party?" Fawcett recalls wondering. "And it turned into, Let's have a dinner party!"

Indeed, clones Sarah, Alison, Cosima, and Helena broke bread and clinked glasses—no small feat when you have four characters all being played by the same actress (Tatiana Maslany). "I liked the idea because it's almost like the Last Supper and everyone is sitting around," says Fawcett of the scene, which took two full days to film. "We get to sit and listen to everyone speak and move around the table and see everyone and have toasts with champagne. It was just a fun, big new challenge and it was unlike anything we've done yet."

The dinner party's ultimate success lies in the fact that the degree of difficulty barely registers when watching it. "It's pretty seamless," says Fawcett of the camera trickery. "It's awesome to watch, but you forget how technically complicated that scene is. You just get sucked into the drama and emotion of it and you forget what you're watching until it's over and then you go, 'Wait a second. How the hell did they do that?' "

SCREAM: ELIZA MORSE/MTV; *ORPHAN BLACK*: BBC AMERICA

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LUKE AND LAURA WED IN 1981

SOAP DISH

Anthony Geary Checks Out of *General Hospital*

After 37 years of ruling Port Charles (and a complicated love affair with a gal named Laura), *General Hospital*'s **Anthony Geary**—a.k.a. Luke Spencer—bid farewell on June 23. (His final episode will air later this summer.) And though he once took an eight-year hiatus from the ABC soap that earned him eight Daytime Emmys, Geary says this time it's for keeps. EW tagged along for his last day. —LYNETTE RICE

AN AFFAIR TO REMEMBER

Geary admits he has mixed feelings about his biggest legacy—playing one half of TV's most popular couple. "It was very difficult for me to realize that my obituary will read, 'Luke of Luke and Laura died today.' I don't think it represents me as a person or an actor," says the 68-year-old of his on-and-off relationship with the character played by Genie Francis (who recently returned to *GH* to help send off Luke). "But you balance that with what this show has given me."

THE FINAL CURTAIN CALL

Geary's decision to depart has less to do with playing Luke and more to do with his impatience with the medium of soaps. "We're always in Act 2. People don't even die, or even if they die they seem to regenerate," the actor explains. "I'm kind of tired of that."

AND NOW, FOR AN ENCORE...

Geary waves to the crew as exec producer Frank Valentini watches. "I'm excited to raise the curtain on Act 3," says Geary, who's moving to Holland, where the Dutch "have no interest in celebrity." But he'll miss the character that made him famous. "Luke was infinitely fascinating."

GENERAL HOSPITAL: BOB D'AMICO/ABC/ABC/GETTY IMAGES; ON SET: TODD WAWRYCHUK/ABC (3)

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What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN**

MUST WATCH OF THE WEEK

LARRY KRAMER IN LOVE & ANGER

MONDAY, JUNE 29 | 9–10:30PM | HBO

It makes perfect cosmic sense that this lacerating, intimate documentary about candid playwright-activist Larry Kramer debuts during the 30th-anniversary year of *The Normal Heart*, the landmark AIDS drama that launched his ascent into public consciousness. Jean Carlomusto's marvelous documentary does not skimp on depicting Kramer's famous irascibility and offers insight into projects that other docs might have left at the curb (his controversial 1978 novel *Faggots*, for example, gets much-needed airtime). *Anger* provides a terrific balance of hearty historical context and unflinching immediacy, and is as much about human endurance (the author has lived with HIV for decades) as it is career accomplishment. When a weary 78-year-old Kramer exclaims while bedridden for a 2013 surgery that he "should be eliminated," the irony given his life's efforts is forceful enough to bruise the heart forever. **A** —*Jason Clark*

MONDAY JUNE 29

Season Premiere

Teen Wolf

10–11PM | MTV

Teen Wolf **has never been the kind of show to slow down and give viewers time to process its frenetic plot points—but an episode has never gone so full-speed-ahead as tonight's premiere. "Creatures of the Night" drops us straight back into the supernatural dealings of Beacon Hills: It's been six months since anyone has tried to kill the teens, but Scott (Tyler Posey) can barely utter his theory as to why before we meet a crazy new monster and a team full of Frankenstein-like doctors. With so much setup and hyperactivity, it's hard to tell if we're in for another crazy-good season or an overly complex mythology—but either way, it'll probably be killer. B** —*Dalene Rovenstine*

Series Debut

Cake Wars

8–9PM | FOOD

Baking teams compete to make the best cake for a *Simpsons* celebration. They're going to need a lot of *d'oh*!

The Woodsmen

9–10PM | HISTORY

A show about rugged loggers in the thick forests of the Pacific Northwest, which I believe is also the premise of a lot of adult cinema.

Major Crimes

9–10PM | TNT

On his first day in a new post, Buzz finds a body in a hotel bathtub. Ah, the Bates Motel beat!

Odd Mom Out

10–10:30PM | BRAVO

Jill has fun with down-to-earth moms at a friend's backyard party in Brooklyn. Later, she'll realize it's just the gardening staff.

WEIRD SCIENCE

The Whispers

10–11PM | ABC

Wes visits Mali to see a fulgurite, which is a hollow-glass mineraloid formed by lightning. I totally knew that and didn't have to Google it.

LARRY KRAMER IN LOVE & ANGER: LEE SNIDER/PHOTO IMAGES/HBO; *TEEN WOLF*: MTV; *THE WHISPERS*: BOB D'AMICO/ABC

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

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TUESDAY JUNE 30

Tyrant

10–11PM | FX

Tyrant **almost pulled a *Game of Thrones*, making us think it killed protagonist Barry (Adam Rayner), the Ned Stark-ish exile of the Al-Fayeed clan, which rules over fictional Abbudin. A bold move, but he survived in the end—though his family doesn't know it yet. In tonight's ep, his wife (Jennifer Finnigan) learns that the family will inherit $100 million from his estate, throwing a big wrench in their grief. But more interesting is the palace intrigue: Barry's brother, President Jamail (Ashraf Barhom), is dropping sarin gas on rebels. The war crime scares off potential friends like France and China, and gives the show an absorbing current-events sheen. B**

Rizzoli & Isles

9–10PM | TNT

The duo investigate the world of art heists and forgery, but everyone knows art-school tuition is the *real* crime.

Season Finale

I Can Do That

10–11PM | NBC

Snoop Dogg hangs with the Dallas Cowboys cheerleaders. (Note to self: Become Snoop Dogg.)

Tattoo Nightmares

11–11:30PM | SPIKE

Who knew tattoos could dream at all?!

Season Premiere

The Meltdown With Jonah and Kumail

12:30–1AM | COMEDY CENTRAL

For those who missed the first season, *Meltdown* goes like this: Jonah Ray and Kumail Nanjiani host a show where comics go on stage without any prewritten material. "We've done it live for five years, but the TV show is more a documentary of the night," says Nanjiani. "People come to hang out even when they're not up." Adds Ray, "It's like a clubhouse." This year, guests include John Mulaney, Hannibal Buress, and the *Broad City* girls, who hilariously impersonate Jonah and Kumail in the premiere.

WEDNESDAY JULY 1

Extant

10–11PM | CBS

The first season of Halle Berry's "I'm pregnant with an alien baby!" drama held initial promise but ended up an underwhelming and overly self-serious snooze. Thankfully, new showrunners Liz Kruger and Craig Shapiro—the duo behind USA's *Necessary Roughness*—have stepped in to shake things up (the premiere is appropriately titled "Change Scenario"). To that end, viewers can expect ramped-up action, not to mention a healthy dose of sex. Hey, this is summertime, after all! Berry's astronaut Molly teams up with a cop played by Jeffrey Dean Morgan (*Grey's Anatomy*) to help solve a series of murders that she thinks may be alien-related. It's all decidedly goofy, but more important, it's fun! *Extant* seems to have finally come down to earth. B+ *—Tim Stack*

THURSDAY JULY 2

Graceland

10–11PM | USA

Burn Notice's somber cousin is back! _Graceland_'s second outing of the season, "Chester Cheeto," is chock-full of plotlines, though none really land. Mike (Aaron Tveit) is popping pills after his accident, Paige (Serinda Swan) feels that her award for heroism is undeserved, Briggs (Daniel Sunjata) wants to take the law into his own hands, Charlie (Vanessa Ferlito) can't decide if she wants to keep the baby, and Johnny (Manny Montana) double- (triple-?) crosses an ally. And while the show could benefit from, say, the snarky bite of *Suits* or the charm of *Royal Pains*, it still manages to hold attention, if not interest. *Graceland*, as ever, is little more than stylized escapism. B– *—Nia Howe-Smith*

Aquarius

9–10PM | NBC

Detective Hodiak looks into a fallen Hollywood star. So, he buys a ticket to *Mortdecai*.

Maron

10–10:30PM | IFC

Yes, Marc Maron got President Obama to appear on his podcast. But this isn't his podcast, so instead you get: Adam Goldberg!

Under the Dome

10–11PM | CBS

Still a dome? Check. Still under it? Check.

TYRANT: KATA VERMES/FX; THE MELTDOWN WITH JONAH AND KUMAIL: MARK DAVIS; EXTANT: SONIA FLEMMING/CBS; AQUARIUS: VIVIAN ZINK/NBC; GRACELAND: JEFF DALY/USA NETWORK

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FRIDAY JULY 3

Season Premiere

Mysteries at the Monument

9–10PM | TRAVEL

Do phrases like "an especially rocky chapter in Scottish-English relations" and "Edison is a liar and a thief" quicken your pulse? Then you, fellow history nerd, have a friend in Don Wildman, who tells potentially boring museum-tour tales with cinematic panache. The third season of his rebranded show (formerly *Monumental Mysteries*) kicks off with a series of action-packed true-story capers that take place everywhere from Westminster Abbey to West Orange, N.J. Best of all, there's no exam at the end. A–

SATURDAY JULY 4

Macy's 4th of July Fireworks Spectacular

8–10PM | NBC

I don't mean to alarm you, but did you know that approximately 8,700 people a year are hospitalized due to fireworks-related injuries? Insane, right?! So instead of venturing outside the house tonight, it's probably best to stay indoors by the TV, where you'll be able to watch the annual Macy's shindig without fear of bodily harm. After all, not only will you get to see vivid fireworks light up the always breathtaking New York City skyline, but you'll also be treated to the musical stylings of Kelly Clarkson, Brad Paisley, Flo Rida, Dierks Bentley, and Meghan Trainor—all from the safety of your couch. Just like the Founding Fathers intended!

The Millers

8–9PM | CBS

In the second of two episodes tonight, the Pope comes to town. Not the real one, of course—he's more of a *Mike & Molly* fan.

Jonathan Strange & Mr Norrell

10PM–11:15PM | BBC AMERICA

Strange and Norrell are divided by something: an "&."

SUNDAY JULY 5

The Last Ship

9–10PM | TNT

It may not have the gory grit of *The Walking Dead* or the prestige patina of *The Leftovers* (or the domey dome of *Under the Dome*), but TNT's postapocalyptic drama has something else: a cure. Now that Commander Chandler's (Eric Dane) ship has returned to America, the story is getting more interesting as we get an on-the-ground sense of how the pandemic-ravaged U.S. has fared. This broader shift is great news for anyone who (like me) felt that the first season was a little *too* boxed in by the relentless boat-based action. *The Last Ship* is docked in a richer world now, populated by creepy cult-like factions, shady operators, and new baddies. But don't fret, diehards—there's still plenty of ship to go around. B

Season Premiere

Shark Week

8–11:30PM | DISCOVERY

The sharks are back in town, the sharks are back in town [*to the tune of "The Boys Are Back in Town"*]!

Series Debut

Beach Flip

9–10PM | HGTV

Seems kinda risky to premiere a show about beachfront property during Shark Week...

Humans

9–10PM | AMC

Some of the family members start getting suspicious of their new humanoid maid, especially when she and the Roomba begin whispering to each other in the kitchen.

True Detective

9–10PM | HBO

A show about unhappy attractive people frowning at each other—just like on Fox News!

The Brink

10:30–11PM | HBO

Focused on three inept Americans who are trying to save the nation from a rogue general in Pakistan, this comedy wants to be *The Thick of It*, that brilliant mockery of the government's inner workings. But without the cunning wit, it feels like the product of an improv group that's too amused by its own sketches. Episode 3 finds the general's half brother (Bernard White) using foreign-service officer Alex Talbot (Jack Black) to get a message to the secretary of state (Tim Robbins). Black spends too much time mugging with eyebrows raised, and the writers go for easy jokes about the well-hung bartender who's sleeping with the secretary's wife. So much for the sharp political satire. B– *—Melissa Maerz*

MYSTERIES AT THE MONUMENT: TRAVEL CHANNEL; FIREWORKS: BOBBY BANK/WIREIMAGE.COM; THE MILLERS: MONTY BRINTON/CBS; THE LAST SHIP: DOUG HYUN/TNT; TRUE DETECTIVE: LACEY TERRELL/HBO; THE BRINK: MERIE W. WALLACE/HBO

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Music

Kacey Musgraves; (right, clockwise from top left) Ashley Monroe, Zac Brown Band's Zac Brown, A Thousand Horses' Michael Hobby, Kellie Pickler, Willie Nelson, Merle Haggard, Sam Hunt, and Keith Urban

Hot Country Songs to Hear Now

From boozy party jams to tear-jerking ballads, a playlist of the best new Nashville tunes.

By Eric Renner Brown and Madison Vain

▶ KACEY MUSGRAVES

"Dime Store Cowgirl"

Since her 2013 debut, the singer-songwriter has spun some of the most vivid character-driven songs in years, full of cheating husbands, discontented waitresses, and other denizens of Smalltown, USA. On this standout from her new album, *Pageant Material*, she gets personal with a tale of escaping the Lone Star State—only to learn that it can't escape her.

▶ SAM HUNT

"House Party"

Bust out the beer-pong table and fire up this feel-good anthem for throwing a roof-rattling rager at home. Mantra for summer 2015: "We'll wake up all the neighbors until the whole block hates us!"

▶ THOMAS RHETT

"Crash and Burn"

The Motown-loving crooner overshares about always

AMY HARRIS/CORBIS

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getting dumped—but never has defeat been so danceable.

▶ ZAC BROWN BAND
"Loving You Easy"
Brown and the boys spike their easygoing vibes with a hint of sweet Philly soul, slap-bass grooves, and a massive key change straight outta the David Foster playbook.

▶ KEITH URBAN
"John Cougar, John Deere, John 3:16"
The Aussie-born singer bleeds red, white, and blue on this funked-up single—and testifies to the greatness of American icons like Ernest Hemingway and Marilyn Monroe.

▶ THE CADILLAC THREE
"White Lightning"
Another country song about a girl so hot she makes you wanna get freaky? Not quite. On the trio's latest rocker, frontman Jaren Johnston pledges devotion to his wife with huge guitar hooks and lyrics as sweet as a Lord Byron poem.

MONROE: DARA-MICHELLE FARR/CORBIS; BROWN: SCOTT LEGATO/WIREIMAGE.COM; HOBBY: LARRY MARANO/GETTY IMAGES; URBAN: DEBBY WONG/CORBIS; PICKLER: HUNT: JOHN SHEARER/WIREIMAGE.COM (2); NELSON, HAGGARD: RD/ KABIK/RETNA LTD./CORBIS

▶ ASHLEY MONROE
"The Blade"
Back from her Pistol Annies side project with Miranda Lambert, the balladeer cuts deep on this strummy breakup tune.

▶ WILLIE NELSON AND MERLE HAGGARD
"Unfair Weather Friend"
Pancho and Lefty are riding high again! The longtime collaborators duet on a touching ode to friendship in this misty-eyed, pedal-steel-laden ballad from their excellent new album, *Django and Jimmie*.

▶ MADISEN WARD AND THE MAMA BEAR
"Whole Lotta Problems"
This mother-and-son duo have gone from Kansas City, Mo., coffee-shop performers to one of Nashville's buzziest (and most adorable) breakouts of 2015. It's easy to hear why: "Whole Lotta Problems" sounds like a dusty 78 from the Library of Congress' record collection.

▶ KELLIE PICKLER
"Feeling Tonight"
Leave it to the *American Idol* alum to deliver contemporary country anthems as big as Dolly's bouffant. And she doesn't disappoint on this comeback tune—a saucy, turn-it-up-and-roll-the-windows-down ripper.

▶ A THOUSAND HORSES
"(This Ain't No) Drunk Dial"
This ain't no booty call, either. Michael Hobby and his band follow up their chart-topper "Smoke" with a mid-tempo rocker about begging an ex for one more shot (after one too many shots).

Miguel

Wildheart

R&B (RCA)

BY KYLE ANDERSON

NEAR THE END OF his third album, Miguel smoothly croons, "Still waiting for my big break." He's painting a picture of typical Hollywood delusion, not his own story arc: The 29-year-old R&B futurist is coming off a critically beloved gold album (2012's *Kaleidoscope Dream*), a pair of breakthrough singles ("Adorn" and the Mariah Carey assist "#Beautiful"), and his first Grammy victory.

Having arrived, the question then becomes "Where do I go now?" His muse led him back to his hometown of Los Angeles, and *Wildheart*, his most adventurous album yet, is a series of glowing salutes to the sunbaked culture that raised him. Though Miguel's mind is on more than corporeal pleasures this time around, his subtly powerful tenor remains an intoxicant best fit for bedroom jams like the lothario-friendly single "Coffee" and "The Valley," where he describes all the porn scenes he'd like to reenact. But there's also a compelling darkness: Opening track "A Beautiful Exit," with its crunchy guitars, spins a fatalistic fantasy about speeding through the night and leaving behind a pretty corpse. And on the standout tune "Leaves," he basks in regret when he should be soaking up perpetual sunshine. Miguel recognizes both the romance and the risk embedded in the City of Angels, a clear-eyed balance that makes *Wildheart* as bracing as a plunge into the Pacific. **A–**

→ BEST TRACKS: **Leaves** • **What's Normal Anyway**

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(Clockwise from bottom left) Lauren Jauregui, Ally Brooke, Camila Cabello, Dinah-Jane Hansen, and Normani Kordei

Fifth Harmony's Top 5 Girl-Power Groups

The *X Factor* alums are the breakout female crew of the summer, with the empowering anthem "Worth It" cracking the top 20. Naturally, there have been a few key inspirations along the way. —ISABELLA BIEDENHARN

DESTINY'S CHILD

Beyoncé, Kelly, and Michelle might be 5H's biggest influences. "Their vocals were always amazing, their songs were really, really witty," says Camila Cabello. "They had a sassy, confident way of telling a story through their songs." Adds Dinah-Jane Hansen, "They own every song they perform." Ally Brooke credits DC with opening the door for them, and for "women in general."

SPICE GIRLS

The U.K. quintet's zig-a-zig-ah lives on with 5H: They've reenacted the group's famous photos, and each girl has a Spice alter ego. "We all have our own characters because we played them for Halloween," says Normani "Scary Spice" Kordei. "We love that they're a group," Brooke adds, "yet their personalities shine individually."

TLC

Lauren Jauregui may have been a toddler when TLC ruled *TRL*, but "I loved 'No Scrubs,'" she says. "It's one of my favorite songs of all time. And 'Waterfalls'—oh my God, beautiful song!"

HAIM

The band of sisters appeals to 5H's rock sensibility. "I just love their style of music," Jauregui says. "The fact that they all play an instrument—it's just amazing."

THE CHEETAH GIRLS

The Raven-Symoné-led group was a Disney Channel invention, but 5H's love for them is real. "After the first movie [*The Cheetah Girls*] came out, I knew the choreography and every single word to every single song," says Jauregui. "They were such a huge part of my life!"

CATCHING UP WITH COMMON

The actor and rapper, 43, talks trading philosophy with Ice Cube and the glory of Missy Elliott. —KYLE ANDERSON

You'll be performing at the Essence Festival in New Orleans over Fourth of July weekend. What are you looking forward to?
Missy [Elliott]. She's got the hits, the performance, the presence, and she's not really been out there, so it's something to really appreciate.
You're in the midst of a few film projects. Any new music cooking?
I keep them separate. I was just talking to Ice Cube about this yesterday. I want to commit 110 percent, 360 degrees, of all I am to the song. If I'm working on a movie, I want to commit 110 percent. So I don't sit in my trailer and write.
When you're out in public, what do you get recognized for?
Mostly film and TV. So many people are like, "You're that guy from *Hell on Wheels*!" Or "I've seen you in this movie *Just Wright* with Queen Latifah," or "I've seen you at the Oscars," or "I've seen you on *Lip Sync Battle*." It's a wide range. Like, when I get a 60-year-old white guy saying to me, "Hey, I saw you on *Hell on Wheels*," I don't want to assume he doesn't listen to hip-hop, but I assume he doesn't know I'm a rapper.

(THIS PAGE:) FIFTH HARMONY: BEN COPE, DESTINY'S CHILD: KEVIN WINTER/GETTY IMAGES; SPICE GIRLS: STEVEN ELLISON/CORBIS OUTLINE; TLC: JIM SMEAL/WIREIMAGE.COM; HAIM: BELLA LIEBERBERG; THE CHEETAH GIRLS: BOB D'AMICO; COMMON: MAARTEN DE BOER/CONTOUR IMAGES; (OPPOSITE PAGE) GRANNIS: ANDREW TOTH/GETTY IMAGES; FIRST AID KIT: ROB BALL/REDFERNS/GETTY IMAGES; ALL TIME LOW: LESTER COHEN/GETTY IMAGES; LO: BILL MCCAY/WIREIMAGE.COM; BAREILLES: CINDY ORD/GETTY IMAGES; THE SCRIPT: GRAHAM DENHOLM/WIREIMAGE.COM; SIA: ANGELA WEISS/GETTY IMAGES; MINOGUE: KEVIN TACHMAN/WIREIMAGE.COM; AGUILERA: AXELLE/BAUER-GRIFFIN/FILMMAGIC.COM; PIERSON: ASTRID STAWIARZ/GETTY IMAGES

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It's Sia's World (We Just Live in It)

With her music empire ever expanding—see the just-released Travie McCoy single "Golden"—the hitmaker is at the center of a massive pop galaxy. Behold the map to the Siaverse! —KYLE ANDERSON

THE COVER CONSTELLATION

It's not just YouTube sensations who cover her songs. Bareilles and Tove Lo put their own spins on Sia's music. And Sia herself has performed tunes by Bleachers and Rihanna.

KINA GRANNIS

FIRST AID KIT

ALL TIME LOW

PUDDLES THE CLOWN

TOVE LO

THE SCRIPT

SARA BAREILLES

THE PRODUCTION BELT

Sia is selective when it comes to the artists she's credited with producing. Her collabs include Minogue (2014's *Kiss Me Once*) and former B-52's singer Pierson.

KYLIE MINOGUE

CHRISTINA AGUILERA

KATE PIERSON

THE CO-WRITE CLUSTER

Whether it's punching up a melody or crafting a hit, Sia has turned out tunes for Rihanna ("Diamonds"), Beyoncé ("Pretty Hurts"), and Dion ("Loved Me Back to Life").

CARLY RAE JEPSEN

RIHANNA

MAROON 5

PITBULL

CELINE DION

RITA ORA

NE-YO

SHAKIRA

BRITNEY SPEARS

THE TRIBUTE SYSTEM

Even nonmusicians are charmed by Sia: Wiig stood in for her at the Grammys, and Carrey danced like Ziegler (from the "Chandelier" video) on *SNL*.

LENA DUNHAM

KATE McKINNON

DEREK HOUGH

JIM CARREY

MADDIE ZIEGLER

JULIANNE HOUGH

SHIA LABEOUF

KRISTEN WIIG

THE DUET GALAXY

Only a select few—including West and Eminem—are likely able to answer the question "Does Sia wear that face-covering wig while she's behind a studio microphone?"

BECK

WIZ KHALIFA

THE WEEKND

DAVID GUETTA

KANYE WEST

ZERO 7

TRAVIE McCOY

FLO RIDA

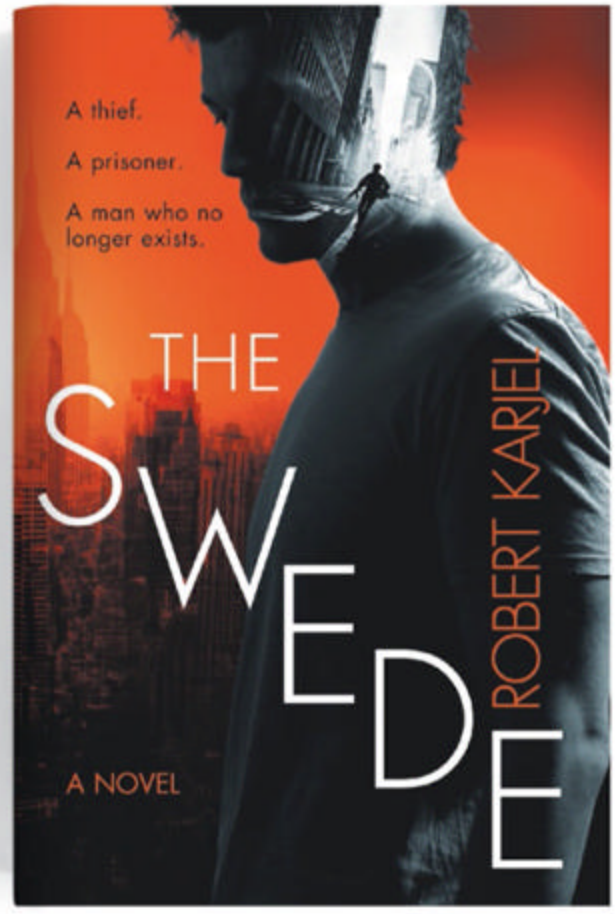
GIORGIO MORODER

EMINEM

BEYONCÉ

JEPSEN, DEREK HOUGH, LABEOUF, MCKINNON: D. DIPASUPIL/FILMMAGIC.COM (4); RIHANNA, KHALIFA: JON KOPALOFF/FILMMAGIC.COM (2); MAROON 5: TRAE PATTON/NBC; DION: BREUEL-BILD/ABB/DPA/ZUMA WIRE; NE-YO: GARY GERSHOFF/GETTY IMAGES; SPEARS: JEFFREY MAYER/WIREIMAGE.COM; SHAKIRA: JASON MERRITT/FILMMAGIC.COM; ORA, CARREY: EAMONN MCCORMACK/WIREIMAGE.COM (2); PITBULL: DANIEL BOCZARSKI/GETTY IMAGES; BEYONCE, WEST: KEVIN MAZUR/GETTY IMAGES (2); THE WEEKND: ANDREA RENAULT/POLARIS; GUETTA: JAMES ATOA/EVERETT COLLECTION; ZERO 7: JAMIE BEEDEN; FLO RIDA: BRAD BARKET/GETTY IMAGES; EMINEM: JAMIE MCCARTHY/GETTY IMAGES; MORODER: ROGER KISBY/GETTY IMAGES; MCCOY: DANIEL ZUCHNIK/GETTY IMAGES; BECK: MAURY PHILLIPS/WIREIMAGE.COM; WIIG: KEVORK DJANSEZIAN/GETTY IMAGES; JULIANNE HOUGH: ADAM TAYLOR/GETTY IMAGES; ZIEGLER: GABRIEL OLSEN/FILMMAGIC.COM; DUNHAM: J. COUNTESS/GETTY IMAGES

Books



The Swede

Robert Karjel

THRILLER

By Leah Greenblatt

SWEDISH SECURITY-FORCE agent Ernst Grip is the kind of character whose cool barometer is permanently set to cucumber: a womanizing, whiskey-swigging cipher straight out of spy-novel central casting—or at least that's how he reads when we meet him in *The Swede*'s opening pages, on his way to yet another international assignment. But the man and his mission are both messier and less predictable than the book's airport-paperback setup suggests.

Armed with little more than a carry-on, a well-stamped passport, and a brusque summons from the U.S. Justice Department, Grip arrives in New York City in April 2008 to find that his contact, an unflappable CIA agent named Shauna Friedman, has no intention of filling him in on pesky details. Instead he is flown to a military base in the middle of the Indian Ocean—"a ribbon of sand and vegetation, made into an outpost for strangers. No one called it home"—and presented to a nameless, badly beaten detainee who may or may not be his fellow countryman. As the narrative jumps back and forth between Grip's uneasy presence on the island and his covert past, it also simultaneously traces a ragtag band of survivors of the 2004 tsunami from a remote Thai beach to a warehouse in Kansas. (It's not too much of a spoiler to say that the dots between them duly connect, though you'll learn a lot of interesting things about art theft, domestic terrorism, and black-ops intelligence before you get there.) Karjel's writing sometimes falls back on the hard-boiled tropes he works so hard to subvert—amoral baddies pull invisible strings just because they can, femmes are seldom not fatales—and a final twist feels telegraphed. Still, his English-language debut, which has already earned comparisons to *Homeland* and been optioned for U.S. television, is consistently smarter and more nuanced than most genre fiction, and his cynical take on geopolitics has the ring of real experience.

There's a reason for that: Karjel is also a lieutenant colonel in the Swedish Air Force, with a résumé that includes directing Black Hawk rescue missions in Afghanistan and hunting pirates off the coast of Somalia. Clearly, he doesn't need fiction to fall back on; *The Swede* is a compelling read, but its exploits must pale next to the tales he could tell in a memoir. **B+** E C

MEMORABLE LINES

"What were they doing, the Americans? Were they planning to start a new war, or had they not yet ended the last one?"

KARJEL: NICKLAS GUSTAFSSON

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AVAILABLE ON E = E-book C = CD A = Audible

A Big Enough Lie

Eric Bennett

NOVEL

By Curtis Sittenfeld

WHAT'S THE psychology behind the impulse to present fiction, or quasi-fiction, as fact? Does a story that's "true" confer legitimacy but, in the end, lack sufficiently juicy details? Do the writers—such as James Frey or, more recently, *Primates of Park Avenue* author Wednesday Martin—imagine they won't get caught? These and other questions animate Eric Bennett's scathing, delectable, and often brilliant first novel, *A Big Enough Lie*. Protagonist Henry Fleming writes a harrowing memoir of his time in Iraq, and an Oprah-like TV host selects it for her book club. Then it comes to light that the memoir was actually written by a young man named John Townley who has ripped off both Fleming's story and identity. Chapters alternate between the fake memoir, which is poignant, hilarious, and superbly detailed, and the story of how the insecure and unassuming Townley perpetrated a major literary hoax. In between, Bennett skewers everything from the jingoistic yet distant American attitude toward war to the mores of a thinly veiled version of the Iowa Writers' Workshop (where, full disclosure, Bennett and I overlapped as graduate students). But it's not the satire that ultimately makes *A Big Enough Lie* so affecting—it's the heart, which reveals itself in Townley's decadelong crush on a girl with whom he exchanges letters so deeply felt you'll yearn for the time before email and texting. In the end, Bennett's most impressive trick is giving us a paean to writing and reading disguised as a condemnation of modern culture—and a depiction of literary fraud that's completely authentic and original. **A E**

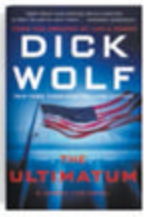
GUEST REVIEWER

Curtis Sittenfeld's *Eliglible*, a modern American *Pride and Prejudice*, will come out next spring. She is the author of four other novels, including *Prep* and *American Wife*.

SHERLOCK: ROBERT VIGLASKY/HARTSWOOD FILMS FOR MASTERPIECE; NERO WOLFE: PARAMOUNT/EVERETT COLLECTION; THE ROCKFORD FILES, PHILIP MARLOWE, PRIVATE EYE, POIROT: EVERETT COLLECTION (3)

True Detectives

When it comes to experts on pop culture detectives, überproducer **Dick Wolf** insists that he murders the competition. "Let's put it this way," says the *Law & Order* creator. "I read more detective and crime novels than 99.8 percent of the population." So we asked Wolf—who's just released *The Ultimatum*, his third Jeremy Fisk novel—to share his five favorite fictional gumshoes of all time. **—LYNETTE RICE**



1 Sherlock Holmes
Arthur Conan Doyle's Victorian-era British sleuth
"I started reading him when I was 10. Every single story is as good as it gets when it comes to detective fiction. No clunkers."

2 Nero Wolfe
Rex Stout's famous NYC armchair detective
"The conceit was perfect. He drank beer and never left his house."

3 Jim Rockford
***The Rockford Files'* reformed ex-con**
"He was the first TV detective who got the crap beat out of him in every episode. That's what made him great. It was so counter to the image of detectives that most people grew up with."

4 Philip Marlowe
Raymond Chandler's wisecracking PI
"He was always the tough guy, but when it came to women, he had a soft spot."

5 Hercule Poirot
Agatha Christie's most memorable character
"He was a dapper dresser... the most intellectual of all the detectives."

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Brainy & Brilliant Beach Books

Who says summer reading has to be frothy? These smart nonfiction titles delve into the brain of a math genius, a royal rivalry, and secrets of the White House staff. —ISABELLA BIEDENHARN

In a Dark Wood
Joseph Luzzi

After his wife dies in a car accident, Luzzi, a professor, finds achingly beautiful solace in Dante's *Divine Comedy*, where he discovers parallels between Dante's life and his own.

Forensics
Val McDermid

The crime novelist burrows into the wild history of forensics, interviewing top scientists and culling from innovative research to explain practices like using maggots to calculate time of death.

Jacksonland
Steve Inskeep

In his dark new book, the NPR host unspools the years-long battle between President Andrew Jackson and Indian chief John Ross, who fought for the Cherokees' right to keep their land.

The Residence
Kate Andersen Brower

As engrossing as *Downton Abbey*, Brower's book takes us into the captivating secret world of the staff members who run the White House.

Midnight's Furies
Nisid Hajari

Former EW staffer Hajari recounts the devastating riots that roiled India and Pakistan in 1947 and explains how they still reverberate today.

90 Church
Dean Unkefer

Before the "war on drugs," Unkefer was an agent with the Federal Bureau of Narcotics, and his blistering true-crime memoir of addiction and undercover work is unlike any we've ever read.

Under the Same Sky
Joseph Kim

Kim survived—barely—on the streets of North Korea before escaping to China. Never a good student, he was determined to master English, finally making it to college in the U.S.

Genius at Play
Siobhan Roberts

Before tech giants were gods, Cambridge professor John Horton Conway was a creative rock star who studied coding and invented a famous computer program called Game of Life.

The Rival Queens
Nancy Goldstone

Goldstone's riveting history examines the famous rift between Catherine de' Medici and Marguerite de Valois, who were mother and daughter.

Irrepressible
Emily Bingham

Bingham tells the tragic tale of her great-aunt, who bucked the family publishing business to embark on a life of champagne-fueled Jazz Age excess.

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Photograph by VIRGIL BASTOS

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@KDKUIPER, BANGKOK | Amazon asked if I'd bring the Kindle Paperwhite on my trip to Thailand. After wandering the crowded streets of Bangkok, I found my way to the floating market on the Chao Phraya river and got lost in the Sonchai Jitpleecheep series.

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Grey

E L James

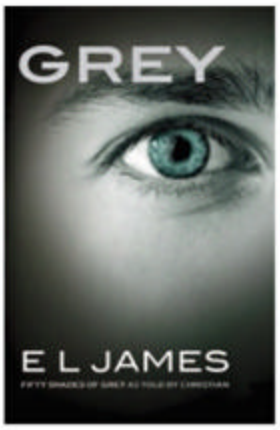
NOVEL

By Jessica Goodman

E L JAMES DEDICATES this novel "to all the readers who asked...and asked...and asked...and asked for this" retelling of *Fifty Shades of Grey*, her 2012 erotic series that thrust BDSM sex into mainstream pop culture. So, dear readers, you apparently only have yourselves to blame for *Grey*, which tells the *Fifty Shades* story from a different perspective.

The appeal of *Fifty Shades* lay in James' ability to describe sexual excitement from a woman's point of view—gangly, sheltered college student Ana Steele, who recounted in thrillingly purple prose how she became a sexual submissive to smoldering bazillionaire Christian Grey. In this new version, James hews close to the original, rewriting literally every scene from Christian's head: sex in his parents' boathouse, sex in the Red Room of Pain, sex in a hotel bathroom, sex in another bathroom, and sex over a desk. There's also spanking. So much spanking.

Fans who hoped that *Grey* would give them more insight into exactly who Christian is—lover of pain or lover of Ana?—are going to be disappointed and possibly even alarmed. Swapping out Ana's "inner goddess" for Christian's freakish musings leaves you with a guy who pretty much fits the definition of sociopath. That's largely because without Ana's inner monologue, it's not clear whether she's willing or excited when the lashing, flogging, and shackling commence. And when Christian's stalkerish tendencies are combined with James' cringeworthy prose, you'll wonder what Ana ever saw in the guy. That, and why his staffers, who witnessed some of Christian's scariest behavior, never called the police. **D+** E C A



MEMORABLE LINES

"Oh, you'd be amazed what I can do with a few cable ties, baby."

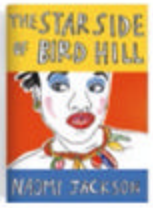
"I'm confused. I wanted to spank her. But she's said no."

QUICK TAKES

The Star Side of Bird Hill

Naomi Jackson

NOVEL



Once in a while, you'll stumble onto a book like this, one so poetic in its descriptions and so alive with lovable, frustrating, painfully real characters, that your emotional response to it becomes almost physical.

In Jackson's wrenching debut, 16-year-old Dionne and 10-year-old Phaedra Braithwaite are sent to spend the summer of 1989 in Barbados with their grandmother, Hyacinth, while their mother, Avril, a former nurse for AIDS patients, stays behind in Brooklyn to recover from a serious bout of depression. As Dionne falls in with a fast crowd—no surprise, since her mother's illness has forced her to grow up too quickly—sweet, daydreaming Phaedra keeps close to their strange new home, helping Hyacinth with her work as a midwife and practitioner of obeah, a spiritual custom on the island. When a faraway tragedy hits the family like a muffled bomb, the girls' long-absent father, Errol, comes to collect them, forcing them to choose between lives old and new.

The dual coming-of-age story alone could melt the sternest of hearts, but Jackson's exquisite prose is a marvel too. On waking up in the middle of the night, she writes, "Phaedra's body pulled at the light, testing the softer side of midnight." On insecurity: "She wore her body like a mistake she hoped to one day be forgiven for." Filled out with Hyacinth's wise, colorful proverbs, *Star Side* is a gem of a book. **A** —*Isabella Biedenharn* E

The Festival of Insignificance

Milan Kundera

NOVEL

The title is no play on words. Milan Kundera's first novel in 13 years is an exercise in inconsequentiality. Divided into seven sections, each little more than a pencil stroke in the overall narrative, it follows the exploits of five Parisian friends as they attend parties, play practical jokes, and ruminate idly on Kunderian themes like eroticism and Soviet absurdity. The novel's slightness of being certainly isn't unbearable—with little over 100 pages to breeze through, you'll be finished before you know it—but it seems to evaporate from one's mind at exactly the same speed as it's being read. **B–** —*Keith Staskiewicz* E C A

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Protect your skin.
Protect your beauty.
Protect your life.
IT'S THAT WORTH IT.

Growing up in *Texas*, I didn't give *sun safety* much thought. Given my Latina heritage, my skin never burned and I assumed I wasn't at risk.

Today I know that sun exposure doesn't discriminate against *skin color* and can cause *dryness*, *brown spots*, *wrinkles*, and worst of all, *melanoma*— the deadliest form of skin cancer and one of the *most common* cancers among women under 40.

So applying sunscreen throughout the day is my daily ritual. And it should be yours, too.

I also support the Melanoma Research Alliance — the leading funder of cutting-edge melanoma research. *With your help, a cure may be within reach.*

Learn about how you can *join me* in a nationwide movement to *prevent* melanoma and support life-saving research by visiting **itsthatworthit.org.** And remember to always wear your sunscreen!

– EVA LONGORIA

Melanoma Research Alliance

itsthatworthit.org
#itsthatworthit

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The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

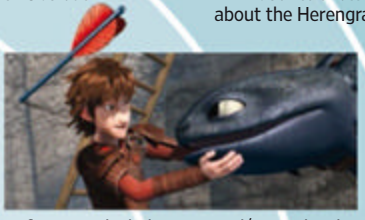
Diddy gets arrested after altercation with kettlebell, a.k.a. every visit we've ever made to the gym.

NBC cancels *Hannibal*. Your move, Food Network.

Reality series based on *Mr. & Mrs. Smith* in the works. Um, yeah, it was called 2004.

Ewan McGregor says he'd be up for an Obi-Wan spin-off. Thank you, Darth Obvious.

Dutch TV network orders *Lipstick Jungle* remake called *Girls From the Herengracht*, and it's already our new favorite show about the Herengracht.



If you need a babysitter and/or mythical reptile for 13 hours, consider Netflix's *Dragons: Race to the Edge*.

If Kim Kardashian and *Downton Abbey* had a baby, it'd be the genius *Another Period*.

Tom Hanks in talks to play Captain "Sully" Sullenberger, beating out tough competition from Captains Stubing, Kangaroo, and & Tennille.

Taylor Swift writes open letter to Apple, urges them to pay artists for Apple Music trial, succeeds in creating social change.

Ryan Gosling writes open letter to Costco, urges them to sell cage-free eggs, was pretty good in *Drive* a few years ago.

New Spider-Man is 19-year-old Tom Holland. No word yet on whether new Uncle Ben is 40-year-old Tobey Maguire.

The *Batman: Arkham Knight* videogame is better than Christian Bale, Ben Affleck, and Val Kilmer combined.

Domo arigato, USA's superb *Mr. Robot*-o.

Can Zac Efron win a special Oscar for his contributions to on-set photography?

The Geico caveman is alive and well and living in the *Big Brother* house.

Sunday nights on HBO feel like someone who would beat Bullseye up in middle school.

Emilia Clarke gets short haircut, sadly did *not* ask for "the Cersei."

HANNIBAL: ELISABETH CAREN/NBC; *LIPSTICK JUNGLE*: ANDREW ECCLES/NBC; MCGREGOR: LUCASFILM LTD.; *AN AMERICAN TAIL: FIEVEL GOES WEST*, *TITANIC*: EVERETT COLLECTION (2); *BRAVEHEART*: MPTV.NET; *DRAGONS: RACE TO THE EDGE*: DREAMWORKS ANIMATION; SWIFT: JASON MERRITT/GETTY IMAGES; GOSLING: MIKE MARSLAND/WIREIMAGE.COM; *BIG BROTHER*: SONJA FLEMMING/CBS; EFRON: FAMEFLYNET PICTURES; CLARKE: GISELA SCHOBER/GETTY IMAGES; *GAME OF THRONES*: MACALL B. POLAY/HBO; *MR. ROBOT*: DAVID GIESBRECHT/USA NETWORK; *BALLERS*: JEFF DALY/HBO; *TRUE DETECTIVE*: LACEY TERRELL/HBO; HOLLAND: DAVID M. BENETT/GETTY IMAGES; HANKS: TAYLOR HILL/FILMMAGIC.COM; *ANOTHER PERIOD*: ROBYN VON SWANK/COMEDY CENTRAL; *MR. & MRS. SMITH*: STEPHEN VAUGHN; KETTLEBELL: FARAKOS/ISTOCK; DIDDY: SYKES/BRAVO/GETTY IMAGES

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